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A New School of Gregorian Chant

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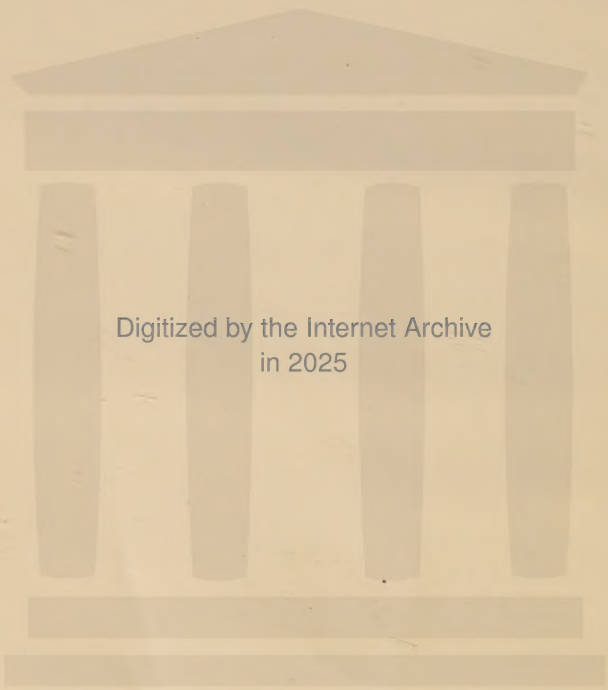
OF
GREGORIAN CHANT



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A NEW SCHOOL
OF
GREGORIAN CHANT

by

he Rev. Dom Dominic Johner O. S. B.
of Beuron Abbey.

*

Third English edition
based upon the fifth enlarged German Edition

by

Hermann Erpf and Max Ferrars B. A. Dubl.

*

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*

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v. n.

Dr. Kiefl

Note to the third English Edition.

The third edition contains various additions and corrections that have been necessitated chiefly by recent Decrees of the Sacred Congregation of Rites and the publications of the Vatican Commission of Plain-song.

A complete translation of the German Original, now in its 5. edition and greatly enlarged, had not been possible until now on account of the adverse conditions of the time.

The Author.

Made in Germany

From the Preface to the third German Edition.

This New School of Gregorian Chant is meant for a practical guide in the domain of Ecclesiastical Music, and not as an academical treatise for savants and professional musicians. Indeed, one of its chief aims is to train the mediocre to a higher level, so as to render Gregorian chants worthily and in true artistic style; more especially for their duties in the Liturgy, and to kindle their enthusiasm. Although in practice we have as a rule to deal with persons of little or no ability, we must consider those also who have made progress and are capable of developing skill, pointing out the path to excellence, so that, if God have bestowed the talent and the will, they may do their best to follow these up. For although Plain-song, executed in a simple and devotional spirit — as sung by little children, let us say — may greatly please, nevertheless its full beauty and the perfection of its varied forms are only attained when treated as musical art.

The aim of Part I of the School is, before all, to teach the correct rendering of plain-song. The chapter on Psalmody has been entirely re-written in accordance with the principles laid down in the *Cantorinus* (Rome 1911), which have received special and, we consider, practical with treatment, especially with regard the proper setting of the text.Due attention has also been paid to the latest decisions regarding monosyllables and Hebrew words. Part II, which is somewhat wider in scope, is designed to give both teacher and more advanced pupils an insight into the musical art of the chant and conduce to a more artistic rendering. But it is not intended that the two parts should be worked through in strict order. On the contrary, at the beginning of the instruction and during its course the teacher should select from chapters in Part II, according to the means and the time at his disposal, whatever may enliven the instruction or elucidate points touched upon in previous lessons.

In an instructional work it is necessary to summarise to a considerable extent, and an intelligent teacher will make as good progress, perhaps better, if he deals separately with some of the topics, anticipating or postponing one thing or the other. The vocal exercises in Appendix I may suitably be interrupted by remarks concerning the contents and divisions of the Gregorian books, the Latin language, the Church Modes, the neums; or something may be gleaned from the chapter on liturgy, from the history of plain-song and so forth. In this way the teacher prevents the lesson from becoming dry and tedious, the intelligence of the singers is quickened and their interest maintained, and the somewhat complicated subject when subdivided is more easily mastered. Paragraphs in small type may be omitted or postponed according to circumstances and the teacher's discretion.

Choir-singers are seldom good singers, that is to say, they do not often possess the knowledge and practical experience indispensable to the methodical use of the human voice. This is probably the main reason why the results of strenuous efforts are at times so unsatisfactory and why we have to complain of the manifold difficulties connected with plain-song and church music generally. The vocal exercises of Appendix I are therefore specially recommended for instructional purposes. Thoroughness in training the voices is the only means of securing accuracy, firmness and uniformity in rendering the choral chants, just as it is always the foundation of a well-executed, vigorous and fluent solo. An hour judiciously employed in this way will be well spent. It saves much time later on, and also prevents many disappointments, misunderstandings and mistakes.

Free Rhythm, which was sanctioned in February 1910 by the highest ecclesiastical authority, has been treated in detail in this new edition. We are in full agreement with the leading circles of Gregorian opinion on this point, and consider that the principle, based upon sound historical proofs, of the equal value of notes is indispensable for a rendering of a free rhythm which shall be natural and logical, and at the same time satisfy the requirements of art. Nevertheless, it would be wrong to regard this equal measure of notes as the vital and essential point in the Gregorian

rhythmic system, for it is not of itself the form-giving principle for the rhythm. The rules set forth in various places are either taken direct from the Vatican Gradual, or are the results of generally accepted conclusions, the outcome of practical work and of close, daily study.

In order that the beginner may thoroughly master of the details of the rhythm, the notes which are to be accentuated are clearly indicated in the first exercises of Part I over the various groups. It stands to reason that the notes should not burst forth loudly and prominently, and especially that the final notes should die away softly and gradually. Beginners can use these signs as a means helping them to read and practise the music, just as a pianist at first gladly avails himself of fingering exercises. More advanced pupils can test their method of execution by means of these signs. In the later exercises only the more important places are marked with the rhythmical accent.

In the chapter on the Artistic Value of Plain-song the purpose was to demonstrate in as lucid a manner as possible the principles carried out in the ancient melodies. Whoever has dipped into the rich treasury of melodies in the Gradual, will, with the help of the characteristic phrases here brought to notice, be in a position to discover for himself many very instructive illustrations, and to appreciate more and more the advantages of the traditional melodies both as regards form and contents. The Chapter on Organ Accompaniment presupposes sufficient skill on the part of the organist as executant and harmonist. The examples given do not pretend to furnish the sole correct method of accompanying plain-song, and they will not suit everyone; they are, in fact, merely offered as an attempt to surround the melody with harmonies in keeping with its contents and character, and to form an accompaniment which may be of interest from a musical point of view.

Where opinions differ on various points, for example, in regard of the importance of the Quilisma and the Salicus, the New School allows perfect freedom. But no one should give up the system and abandon interest in the restoration of the chant because minor questions are not yet settled. If in future we are only to take a thing in hand

provided that both learned and unlearned are in perfect agreement, then we should have to give up everything. Has complete unity been attained in theory and practice even in matters where great achievements have been made? Even as regards the performance of the works of the old polyphonists, the mode of conducting Beethoven's symphonies, or of rendering his sonatas — compositions which have long been the common property of the cultivated world — and also as regards the artistic conception of Wagner's musical dramas, there exist to this day various personal views, distinct opinions indeed, of various schools of thought; it will ever be so, and the world will not on that account cease to enjoy these masterpieces and to derive from them food for the mind. Moreover, it would be unreasonable to deprive ourselves of the pleasure of labouring for the restoration of the chant, simply because we are disturbed about the settlement of theoretical, historical or merely personal questions.

A word of sincere thanks is due in this place to the Reverend Fathers of Solesmes for their kind permission to use the "white note" employed by them in psalmody; likewise to the Rev. Dom Gregory Böckeler O. S. B. of Maria-Laach for his contributions to the vocal exercises; and specially to the Right Rev. Dom Raphael Molitor, Abbot of St. Joseph's (Coesfeld, Westphalia) who has written valuable Chapters in Part II and evinced the keenest interest in this new edition. Hearty thanks for much practical advice are due also to the Rev. Prof. Dr. Weinmann, and to the Rev. Prof. Engelhart, Conductor of the Cathedral choir, Regensburg.

Beuron, Nov. 15th 1912.

P. D. J.

Preface to the V. Edition.

Despite the blight of the times, it has been vouchsafed the New School of Gregorian Chant again — and that for the V. time — to issue forth into the world and bespeak friends for Liturgy and Art. If it had hitherto been the aim of the work to turn the most recent researches to account, it is now hoped that the new section "Attempt of an Aesthetic Criticism of the Interval-movement of the Choral" may stimulate readers to apprehension of this branch of art in a truly spiritual and fervently trustful frame of mind. No one can be more alive to the fact that this almost untilled field of inquiry is in need of deeper and wider cultivation. The earnest request is repeated to scholars in this domain to continue their kind contributions and advice. Special thanks are owing to the Rev. Becker for kind permission to make use of the table at p. 60.

Beuron, Christmas 1920.

P. D. J.

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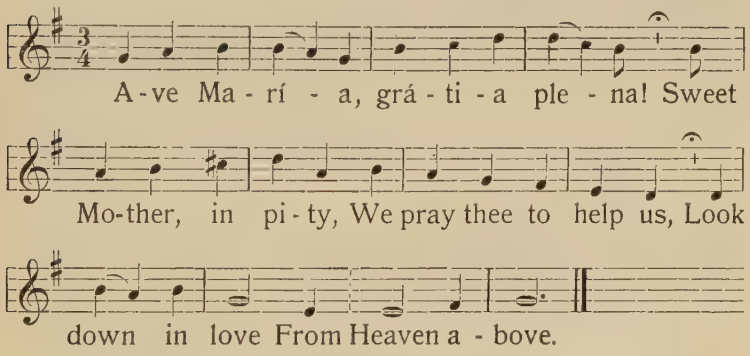
FIRST PART.

A. Principles.

CHAPTER I.[1]

What is Gregorian Chant?

1. In order to answer this question briefly, we must firstly ask: What is the nature of our ordinary folk-song or popular hymn-tune? This can be seen from a melody like the following:



The musical structure of this devout hymn shows it to be written in a certain key, G major; that there is a definite order in the movement of the melody, $^3/_4$ time; that there are three members (periods) of equal length, each consisting of four bars. The first period is influenced by the harmony of G major, the second by that of D major, whilst the third returns to G major.

2. A similar scheme is observable in most of the folk-songs and hymns in use at present which, for the most part, belong to one or other of the 24 keys. In time or

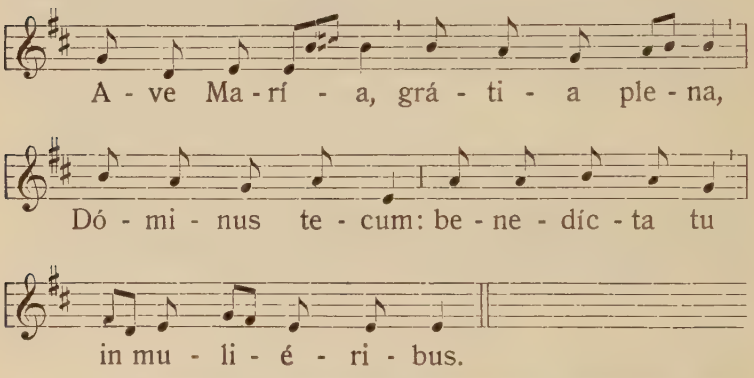
[1] In the teaching-course this chapter is not to be studied until the next-fol'owing four chapters have been explained.

measure, their members (periods) are symmetrically constructed so that the various parts correspond exactly, and their melodies are built upon, and greatly influenced by a harmonic basis which is either added, (passage with various parts) or is, more or less, in the mind of the composer.

"Time" is effected when the accented or "good" note recurs at intervals of the same length; thus in $^3/_4$ time after every three beats, in $^4/_4$ time after two or four beats.

The keys are recognised by the signatures (G major, one ♯, F major, one ♭, and so on).

3. Now let us examine a Gregorian melody:



If we consider this melody closely we perceive that:

a) The accented note occurs at different distances, and therefore with more freedom than in strict "Time"; there is in fact no time;

b) The melody belongs to no one of the 24 keys familiar to us;

c) There are indeed periods, or sub-divisions of the melody, but they correspond to each other neither in length nor in construction;

d) The harmony, or succession of chords seems to have but little effect upon the melodic progression.

Yet even this melody has a definite mode, a movement properly arranged with determinate time-values and

distinct members. It belongs to the first Gregorian mode, its movement is in free rhythm (in contradistinction to time), and it is divided into two unequal parts, with three against two subordinate members.

4. The melodies of the Gregorian chant differ, therefore, in many respects from our ordinary folk-songs and hymn tunes, as well as from modern art songs, and the very difference is a noteworthy advantage. For they offer us an art of a special kind, an independent art richly endowed with its own mode of expression. Of course the general laws of music hold good in Gregorian as in all other music, although their application results in different forms and effects. Consequently a thorough knowledge of Gregorian chant is a help to a thorough knowledge of music, and the old masters rightly looked upon the study of plain-song simply as a part of the study of music.

Pius X. has repeatedly urged the need of study and practice of plain-song especially in the seminaries. For example, in his *Motu proprio* of 22. Nov. 1903, he says: "In the Seminaries and other ecclesiastical institutions, the Gregorian chant, with its time-honoured tradition should be cultivated with love and zeal, as prescribed by the Council of Trent (VIII, 25)." Cf. also Km. J. 22, 78 sqq. — C. O. 1911, 82 sqq. and 1913, 199 sqq. — Rundschau, 1907, 104 sqq.

5. Thus, to the question: What is Gregorian Chant? we reply somewhat after this fashion:

By Gregorian is meant the solo and unison choral chants of the Catholic Church, whose melodies move, as a rule, in one of the eight Church modes, without time, but with definite time-values, and with distinct divisions.

It is characteristic of Gregorian music:

a) That it is not only sung in unison, but was composed as a unisonous (monodic) chant without any accompanying harmonic support;

b) That the solo passages are distinguished from the choruses by a structure rich in melody;

c) That it has no fixed and regular structure of bars or time, and yet is not devoid of rhythmical flow and well-balanced proportion of parts;

d) That the various time-values are never formed, as in modern music, by division into $^1/_2$, $^2/_4$, $^4/_8$, $^8/_{16}$ and so on, but by repetition of the time-unit, thus making combinations of two, three or more units;

e) That, as sung at present, it has no accidental beyond the simple ♭, that the series of octaves it employs consist severally of 5 whole tone and 2 semi-tone intervals and, as two semitones may never follow in the same direction, its melody is strictly diatonic.

6. The name "Choral" is derived from the Latin, *cantus choralis*, choral song. The same name is applied to melodies as sung in choir, and by an appointed body of singers.[1]

Other terms in use are:

Gregorian Song or Chant, because of the services rendered to it by Pope Gregory the Great (590—604);

Cantus planus, = plain, universally used type of song, in contradistinction to the polyphony[2] which appears later or sporadically, or also a lower melody of a passage having various parts[3], or again, according to Elias Salomon[4] (end of XIII. century) = simple, uniform chant, in contradistinction to the varied *tempo* of measured music;

Cantus firmus, unchanged chant, as opposed to the free movement of harmonised music;

Cantus traditionalis, traditional chant, handed down from the earliest middle ages, as distinguished from the altered and abbreviated "Reformed chant" which appeared after the 17th century.[5]

Pope Pius X., in the *Editio Vaticana* (Vatican Edition of the Chant) has restored this music to the Church which has been authenticated by manuscripts of the 9th century.

Plain-song is termed *plain-chant* by the French, and *canto gregoriano* or *fermo* by Italians and Spaniards.

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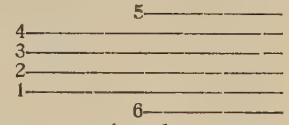
[1] Choral is also a term applied by Protestants to church hymns.
[2] Santi, il cursus 24.
[3] Wagner, Neum. 371 f.
[4] Gerbert, Script. III 21.
[5] Molitor, Reformchoral.

CHAPTER II.

Plain-song Notation.[1]

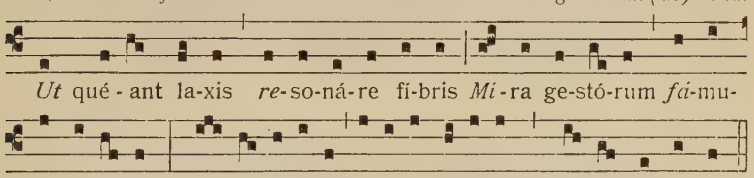
7. In the Gregorian system of notation there are **four lines** which are numbered upwards, so that the top line is the fourth. Occasionally a ledger line is used above or below this stave.



The notes, for the most part square in shape, are placed on the lines or between the spaces, being named as follows:

do, re, mi, fa, sol, la, si, si♭ (sa)
c, d, e, f, g, a, b, b♭.

The nomenclature of the notes — ascribed to Guido of Arezzo († about 1050) upon insufficient grounds — is derived from the initial syllables (by twos) of the hymn *Ut queant laxis*, from S. John the Baptist's text, the melody of which exhibits a diatonic scale rising from *ut (do)* to *la*.



Ut qué-ant la-xis *re*-so-ná-re fí-bris *Mi*-ra ge-stó-rum *fá*-mu-li tu-ó-rum, *Sól*-ve pollú-ti *lá*-bi-i re-á-tum, *S*ancte *Jo*-ánnes.

8. Intervals. This term denotes the distance between two tones in respect of their height or their depth. Plain-song employs the interval of the whole-tone *(tonus)* and of the semi-tone *(semitonus)* of the major-third (whole-tone space + whole-tone space = *dítonus)* and the minor-third (whole-tone space + half-tone space = *semidítonus)* the perfect fourth (2 whole-tone spaces + semi-tone space = *diatéssaron*) and a (rarely used) augmented fourth (3 whole-tone spaces = *trítonus)*, also a fifth (3 full-tone spaces + an intercalated half-tone space = *diapénte)*.

But rarely does the interval of a great sixth occur *(tonus cum diapente*, vide New-Year Alleluja) or of the minor sixth *(semitonus cum diapente*, vide the transition from *eleison* to *Christe* in the *Kyrie* of the 1. Mass). The interval of a seventh never occurs in plain-song in direct sequence. In the case of an octave-interval *(diápason)* there is always a pause between the two tones, vide *Ite* of Mass 2, and Credo 4.

[1] For details see Part II, Chapter II.

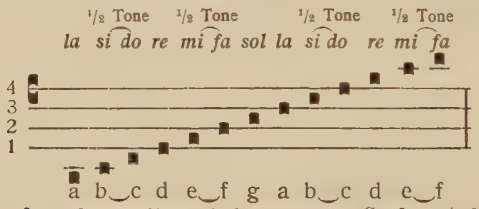
As various canticles have to be transposed into a higher or lower key than they are written in, the singers should be accustomed in the practice of intervals rather to realize the spaces separating the tones (e. g. major third, minor third) than to hold to the names (e. g. *do-mi*, *re-fa*).

9. The pitch of the notes is fixed by means of the **clefs** placed on one of the four lines.

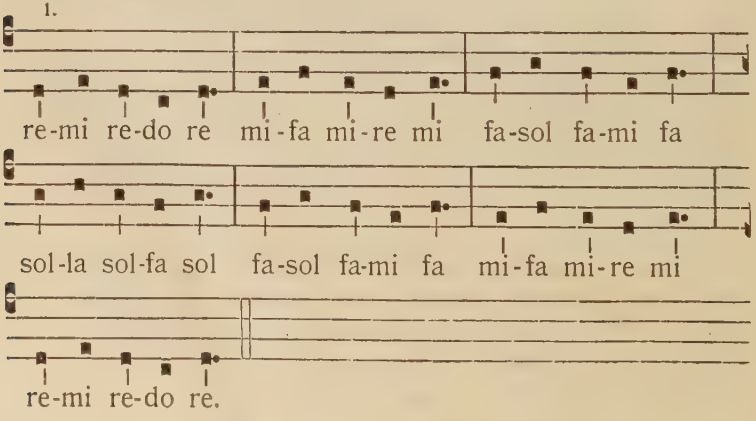
Plain-song has but two clefs, the *Do (C)* clef and the *Fa (F)* clef . Every note that occurs on the line where the *Do clef* is placed, is called *do (c)*, and similarly, notes on the line of the *Fa clef* are always *Fa (f)*.

The Do clef may be placed on the fourth, third, (see p. 14 f.) or second line (see p. 18 f.); the Fa clef may be placed on the third line (see below) but seldom on the fourth (see p. 21).

10. Do clef on the fourth line.



Practise first the reading of the notes in *Credo* 2 (where there are two notes one above the other, the lower note is to be read first), *Credo* 1, *Gloria* 15 (Gloria of Mass 15), *Sanctus* 13, *Gloria* 12, *Gloria* 7. Then practise the following vocal exercises (a stroke under or over a note betokens a rhythmic accent; the dot after a note indicates that the note is to be prolonged, sustained):



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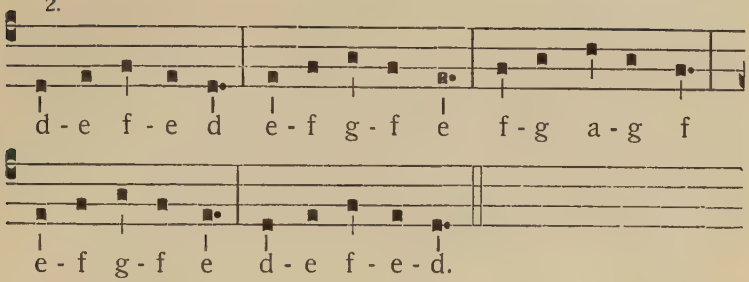
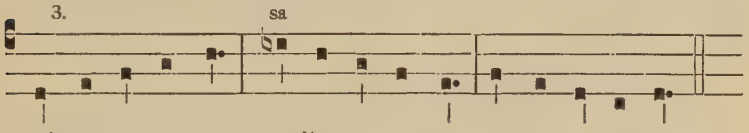


The following exercises must first be sol-fa'd, then sung with modern names.

3.



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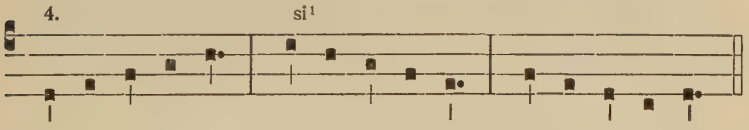

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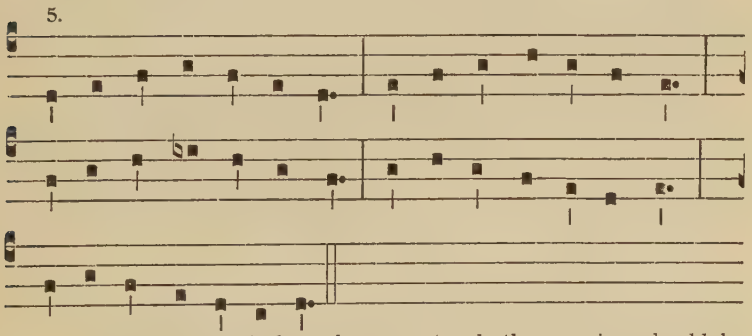


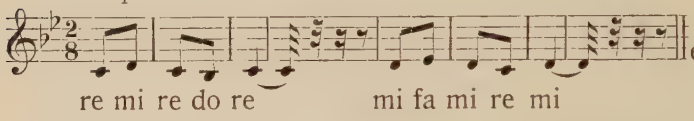
When the intervals have been mastered, the exercises should be sung quite rhythmically. All notes are of equal length. At first sing each note with equal force (but softly), then sing each time

[1] This is an instance of the indirect Tritone, *b—a—g—f*. The direct Tritone is an interval of three whole tones, e. g., *f—b*, or *b—f*. (As the chant is diatonic no other Tritones are possible). If between these notes others intervene in such a way that the impression of the interval *b—f* still predominates, then we get the indirect Tritone. The direct Tritone is very seldom met in Gregorian chant, the indirect frequently, but its harshness, which is owing to the archaic character of the chant, can be almost entirely toned down by skilful rendering. Towards the end of the middle ages the Tritone was described as "Diabolus in musica".

the first of every two notes with rather more force (as in $^2/_4$ time). It is advisable for the pupil to mark the rhythm himself by slight movements of the hand.

To accustom him to sing the c l o s e s correctly the scholar should not be allowed to interrupt the rhythm between the short phrases of the exercise, but should continue quietly beating time. Every final note is to be held out, and this until the first beat of the following rhythmic group (the following bar,) the second beat is a pause and is used for taking breath, then at the first beat of the next bar the following section is started. The close of the last section is to be sung in the same way, without *ritardando* or further prolongation of the last note.

Example:



Tempo rather slow, about M. M. 69 for the single note.

For high voices take *re* at the pitch of *f* (as in *f* minor) or *g* (minor); for low voices *re* may be taken as *c* (minor).

For singing exercises in the Do clef on the 4. line see appendix I., 5. lesson.

11. At the end of each line, seldom in the middle of a phrase, a sign in form of a small note is placed (𝄆) to indicate the pitch of the first note of the next line or passage, and therefore called **custos** (sentinel, guide).

In Graduals (especially those of the 5th mode) the *custos* is very often placed at the point of transition from the first to the second part; see, for examples, the Graduals in the *Commune Sanctorum* of the Masses *Sacerdótes Dei*, *In virtúte*, *Intret*, *Státuit* &c. This is done because the second part of these Graduals has a very high melody, whilst the first part is, as a rule, rather low; thus, if the position of the Clef were unchanged, the notes would extend far beyond the four lines.

Take any piece in Graduale, also in the Gradual for the 1st Sunday of Advent the *custos* before *Vias tuas*, and in the Antiphon *Cum appropinquáret* on Palm Sunday the *custos* before *Si quis vos*, before *Solvéntes* and before *álii expandébant*.

12. A ♮ before *si* (b natural) lowers it half a tone and holds good for the whole word only. But if in the middle of the word a contradictory ♮ or a mark for a pause occurs, then *si* (b) must be sung.

Cf. *tuum* and *nobis* in the Alleluja for 1st Sunday of Advent. So also at the end of the first half of the Gradual for December 8th, the ♮ affects *super*, but *si* must be sung at *terram*. See also the *Communio* for 19th Sunday after Pentecost.

Si and *sa* can never stand together. Passages like *a* b♭, *b c* or *c*, *b* b♭ *a* are impossible in plain-chant. The flat (♭) occurs only before *si.*

Sometimes the ♭ is placed at the beginning of each line immediately after the clef, then it influences the whole piece.

Cf. the *Alma Redemptóris* and the *Ave Regína cœlórum* in the Antiphonale.

The sharp ♯ (diësis) is unknown in plain-song.

13. The forms of the notes. The notes now in general use for plain-song are as follows:

a) The *punctum,* square note ▪, the usual sign,
b) The *virga, caudáta,* tailed note, ▪ or ▪,
c) The *rhombus,* diamond or lozenge, ♦,
d) The *quilisma* ▪,

(The term is derived from the Greek *kylisma* (see cylinder) and indicates a "rolling" tone.)

e) The liquescent notes, ▪ ▪ (cf. p. 23 sq.).

What is the reason for these different forms of notes? To denote a difference of pitch, but not a difference of length.

In modern music the difference of shape indicates a different time-value (𝅗𝅥 ♩ ♪). But in Gregorian, on the contrary, the difference in shape of the notes arose out of the necessity of indicating the different pitch of the notes in writing neums or melodies without the lines of the stave, furthermore from the position of the pen when writing.

The *Punctum* indicates, in contradistinction to the *virga,* a lower note, the *virga* indicates a higher note.

The *Rhombus* and *Quilisma* are never used alone: the *rhombus* is employed in descending passages, the upper note of which is usually a *virga;* the *quilisma* is only found in ascending melodies and rarely without a preceding lower note.

Notice particularly that the *Virga*

a) Can be used for the accented syllables of words as well as for unaccented syllables,

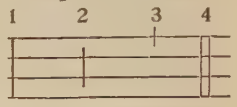
b) Has no longer time-value (length of sound) than the *punctum* and *rhombus.*

14. The **time-value** of all these notes is exactly the same.

In transcribing them into modern notation it is best therefore to write all without distinction as quavers (♪).

For the equivalence of the notes see Part II, Cap. II, Nr. 16.

15. In the Vatican edition the following signs indicate **divisions of the melody** and serve as pauses:



1. The stroke through the four lines generally closes a phrase, and is called a whole pause *(divisio* or *pausa major)*. Here the last "notes are sung *ritardando* and a deep breath is taken".

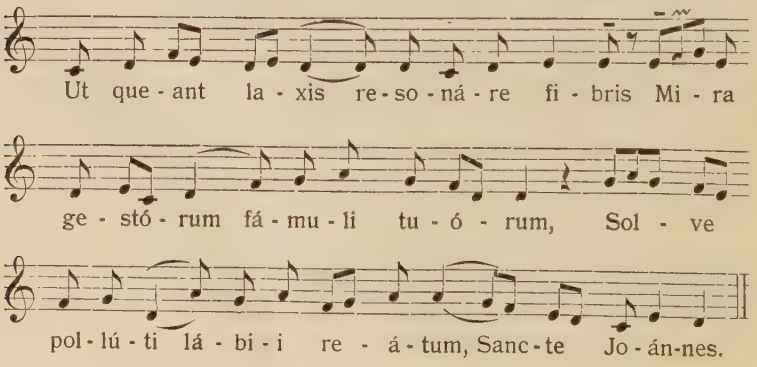
(Preface to the Vatican Edition, denoted in the sequel by P. V.)

2. The stroke through the two middle lines closes a half-phrase, and is called, therefore, a half pause *(divisio* or *pausa minor)*. Here also a breath is taken after a slight *rallentando*.

3. The stroke through the fourth line of the stave *(divisio minima)* "denotes a slight pause, giving opportunity, when necessary, for a quick breath." (P. V.)

4. The double line indicates the end of a piece or of one of its principal parts. It also closes each section of music written to be sung by alternate choirs as in the *Gloria* and *Credo*.

As far as concerns pauses the hymn on p. 7 might, therefore, be sung thus (in church it would have to be taken a fourth higher):



A strictly mathematical limitation of the pauses is, of course, neither possible nor desirable. In accordance with the Preface to the Vatican edition we have indicated the *divisio minima* as a simple prolongation — very slight indeed — of the note without any pause for breath. Generally, however, it will be found necessary to take a breath at the *divisio minima.* We should prefer that at *fibris;* the last note, which is very slightly lengthened, should taken together with the following rest, and be equal in value to a quaver.

With regard to the length of the pauses we must take into consideration the meaning and extent of each sentence or phrase, the character and *tempo* of the piece. We must also take into account the acoustics of the church, which, further, should regulate the *tempo.*

16. An **asterisk** at the beginning of a piece shows how far the cantor has to intone; in the middle of a passage (cf. the Psalm verse in each *Introit* and the last of most of the *Kyries*) it denotes an alternation of choir; two asterisks (at the last *Kyrie*) show the point where all the singers join in.

If the melody is intoned by one or more singers and then continued by a larger number, this sign indicates at the same time a short pause; but this is not observed when the whole choir repeats the chant from the beginning, or when the same singers who intone, sing it right through alone without the choir. In such a case a pause would, as a rule, have a bad effect, unless a sign placed over the asterisks shows that a pause is demanded.

CHAPTER III.

Neums.

17. By the term Neum[1] is understood a combination of two or more notes to form a distinct group.

The simplest form is the combination of the *accéntus acútus* with the *accéntus gravis,* i. e. a higher tone with a lower one, or *vice versa.*

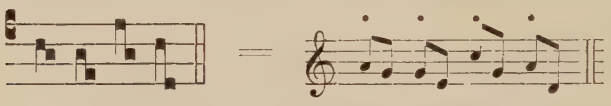
[1] We follow the method of rendering prescribed by the Vaticana, without, however, wishing to exclude any other method which is based upon solid, scientific grounds.

The name is derived from the Greek *neuma*, a sign (the leader or cantor indicating with his hand how the group of notes should be rendered) or from *Pneuma*, breath (the notes of the group being sung in one breath). The former derivation is the more correct.

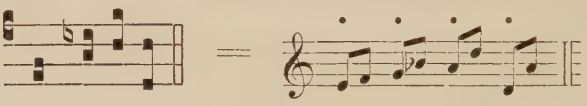
Neuma also designates the long melody or cadence written chiefly over final syllables.

18. *a)* Neums with **two** notes are:

1. The *Clivis*[1] (*declívis*, inclined) or *Flexa* (bent) ; the combination of a higher with a lower note.



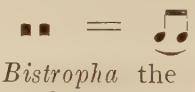
2. The *Pes* (foot), also called *Podátus* ; the combination of a lower tone with a higher one.



The lower note is sung first.

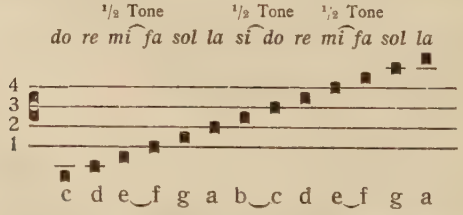
The *pes* is preferably set above a stressed syllable.

3. The *Bistropha* : two notes of the same pitch.[2]



Instead of the *Bistropha* the *Bivirga* = double virga is sometimes found.

19. Exercises with *Do* clef on the third line:

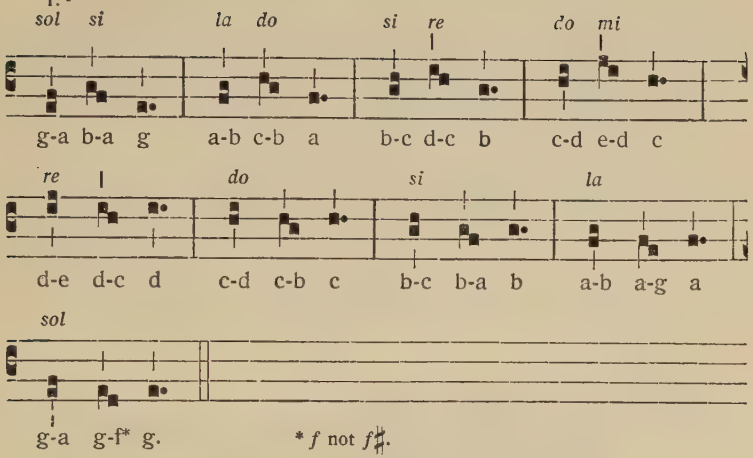


As reading exercise take the Introit of the third Mass for Christmas Day, the Offertory of Easter Wednesday, and the Introit for Ascension Day

For vocal exercises with *Do* on the fourth line see Appendix I, Lesson 6.

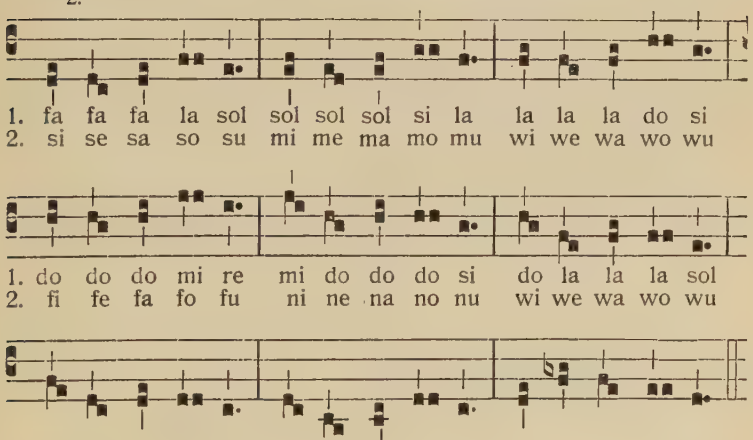
[1] Rassegna 1912, Sp. 21 sqq.
[2] Rassegna 1908, Sp. 97 sqq.

1.[1]

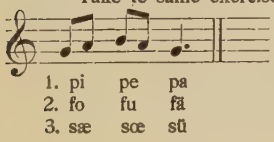


* *f* not *f*♯.

2.

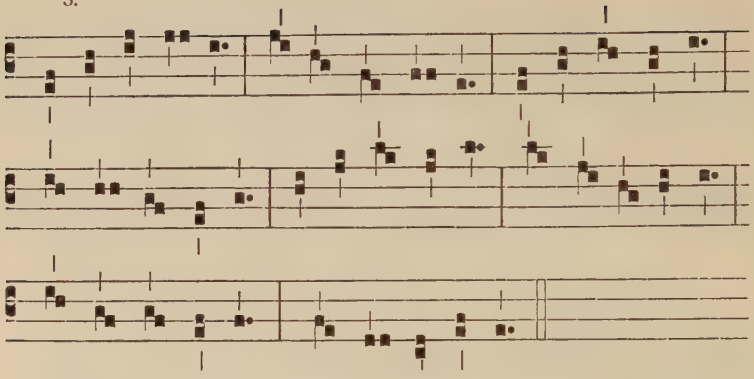

1. fa fa fa la sol sol sol sol si la la la la do si
2. si se sa so su mi me ma mo mu wi we wa wo wu
1. do do do mi re mi do do do si do la la la sol
2. fi fe fa fo fu ni ne na no nu wi we wa wo wu
la fa fa fa mi fa re re fa mi fa la la sol fa.

[1] Take te same exercise afterwards thus:



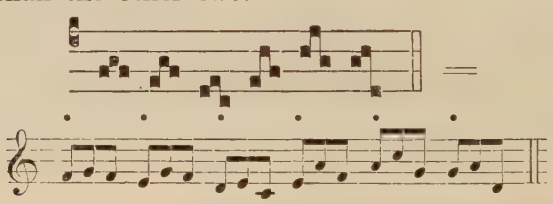
and take great care to avoid even the slightest pause between the end of one note and the beginning of the next in the same neum, rather joining them together, without, however, slurring them into each other.

3.

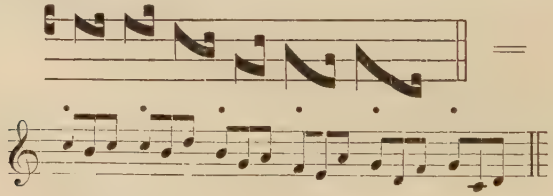


20. *b)* Neums with **three** notes:

The *Tórculus (torquére*, to turn) ▪▪▪; the middle note higher than the other two.

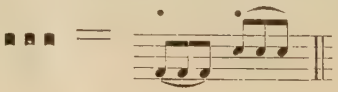


The *Porréctus (porrigere*, to extend) ▪▪▪; the middle note lower than the other two.



Only the beginning and the end of the thick stroke are to be observed and sung as notes.

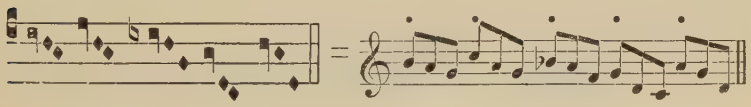
The *Tristropha* ▪▪▪; three notes of the same pitch, almost always on *fa* and *do*.



A gentle *vibrato* and *diminuendo* are recommended in rendering the *Bistropha* and *Tristropha.*[1] Soloists and well- trained choirs may repeat each note softly and lightly, without undue stress *(repercútere* is the word used by theorists).

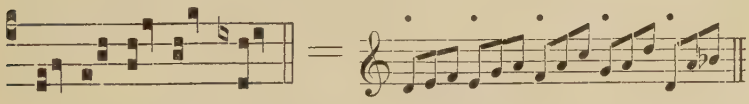
Bi- and Tristropha belong to the class of *Strophici*, likewise the *Apostropha*, a single note easy to sing, which is either appended to another neumas in the *pes strophicus* and the *clivis strophica* (also called *clivis* with *oriscus* — vide p. 21) or which precedes the *Bistropha* at a lower point.

The *Clímacus*[2] *(climax*, ladder); a combination of three (or more) descending notes,



"The shape of those notes, which, in some neums follow slantwise after a higher note, has in itself nothing to do with the time. The very form and oblique position of the notes indicate their subordination to the higher note and that they are to be sung in close connection with it." (P. V.)

The *Scándicus (scándere*, to ascend); a combination of three (or more) ascending notes



If the first note is quite separate from the second or standing on the same pitch then the neum is called *Sálicus*, some then accent the second note. The 2. form is also called *pes quassus.*

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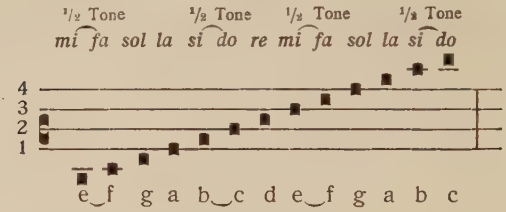
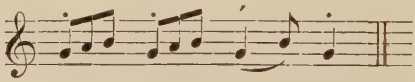
[1] Mus. s. 1914, 38.
[2] Rassegna 1911, Sp. 248 sqq.

21. Exercises with the *Do* clef on the second line (Thirds):

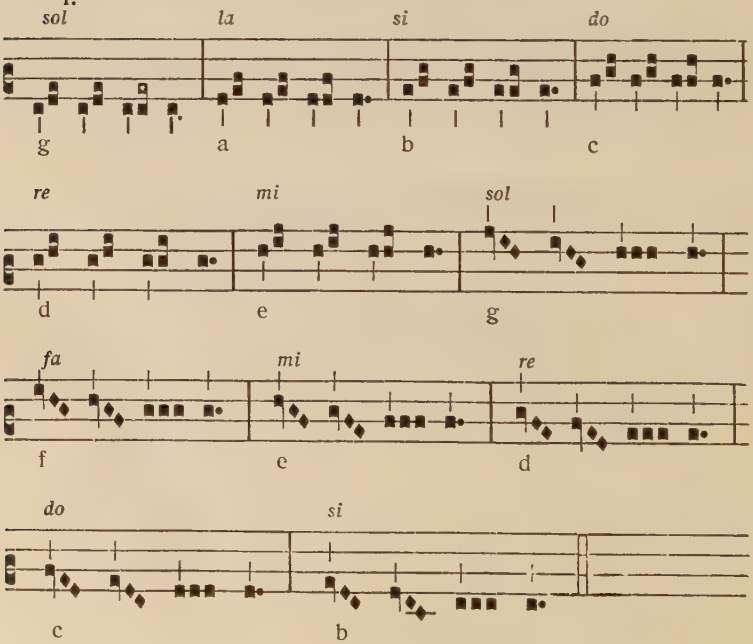


For reading exercise take the Introit for the third Sunday after Epiphany, Introit for Easter Tuesday, Asperges, Communion for Easter Monday, Gradual for *Lætáre* Sunday.

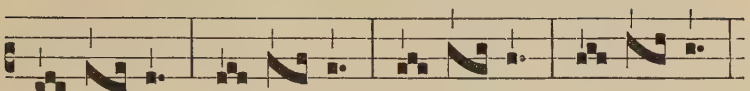
The following exercises should first be sol-fa'd, *sol-la-si*, *sol-la-si*, *sol-sol-si*, *sol*, then sung with the modern names *g-a-b*, *g-a-b*, *g-g-b*, *g*. Always accent the first note of each group, thus



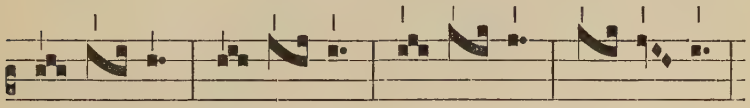
1.



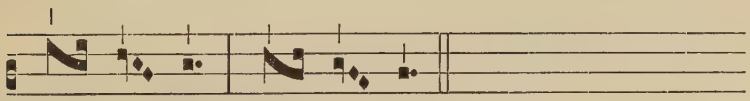
2.



1. g b a a c b b d c c e d
2. fi fe fa fo fu fü si se sa sa so si

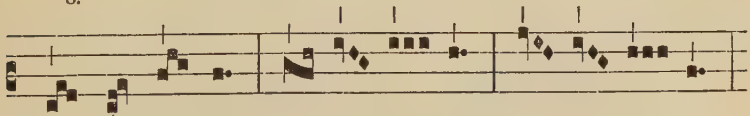


1. d f e e g f f a g a g f
2. mo ma me mu mü mö fa fo fe fü fe fi

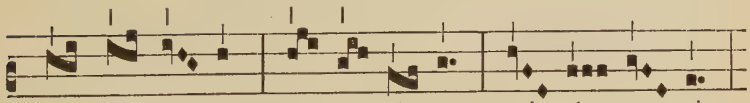


1. f e d e d c.
2. si se sa so se si.

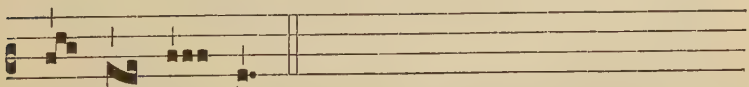
3.



1. sol sol do do re fa fa mi sol fa mi do
2. g g c c d f f e g f e c



1. mi fa fa mi mi re do re mi do re si
2. e f f e e d c d e c d b



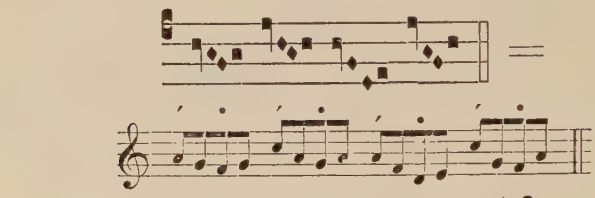
1. do si do la.
2. c b c a.

For further exercises see Appendix, Lesson 5.

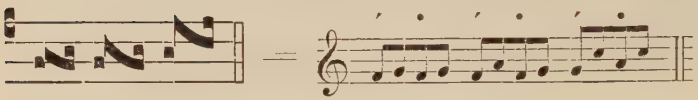
22. *c)* Neums with **four** notes:

α) The fourth note is higher (*resupínus*, bent backwards) than the third:

The *Clímacus resupínus*

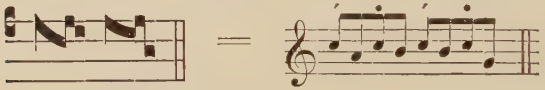


The *Tórculus resupínus*

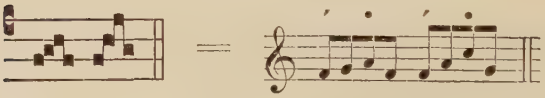


β) The fourth note is lower (*flexa*, bent downwards) than the third:

The *Porréctus flexus*

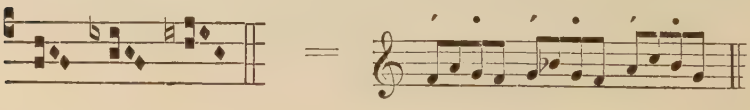


The *Scándicus flexus*

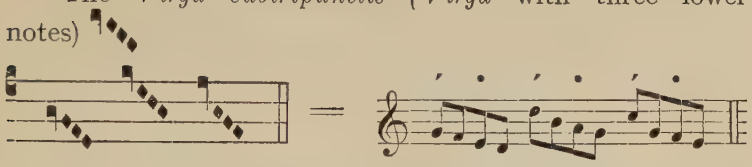


γ) The third and fourth notes are lower than the second:

The *Pes subbipúnctis* (*Pes* with two lower points or notes)



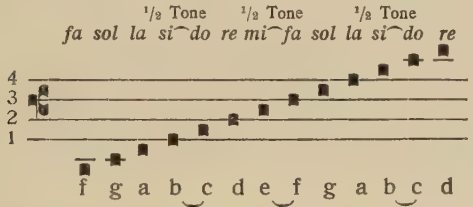
The *Virga subtripúnctis* (*Virga* with three lower notes)



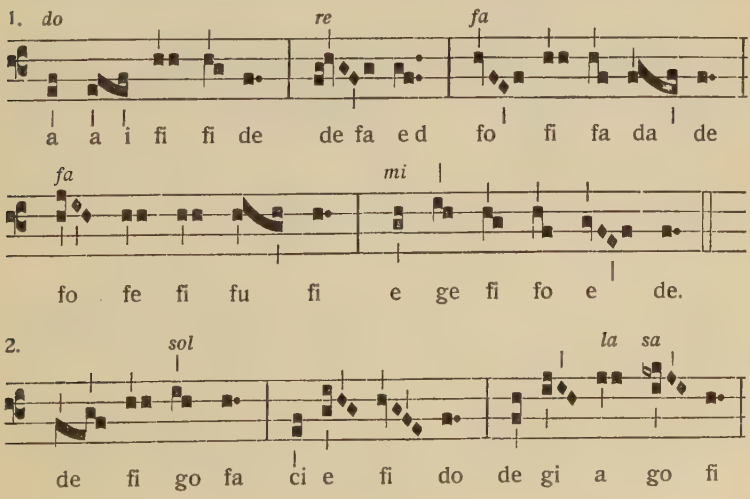
Here must be mentioned the *Tórculus* with *Oríscus* (from the Greek *horos*, boundary, our "horizon"), also called *Tórculus stróphicus* =

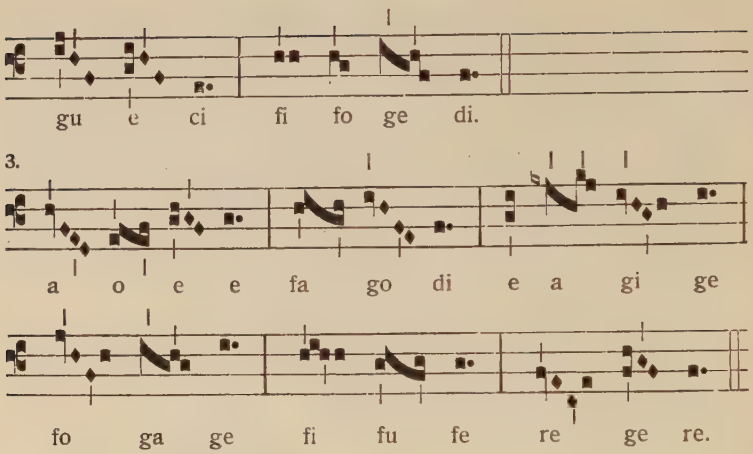
The terminal note is to be sung fainter.

23. Exercises with *Fa* clef on the third line:



As reading exercises take the Gradual and Offertory for the first Sunday of Advent, Communion for the second Sunday of Advent, and the Introit for Epiphany.

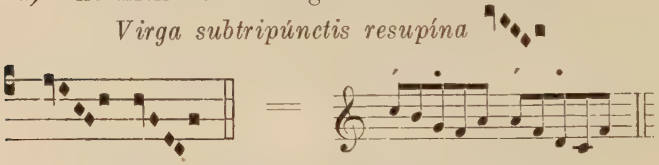




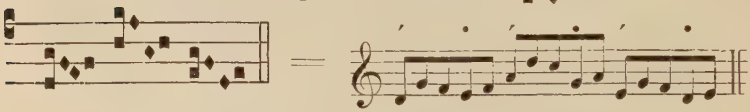
24. *d)* Neums with **five** notes:

a) The fifth note is higher than the fourth:

Virga subtripúnctis resupína

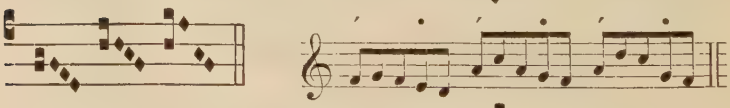


Pes subbipúnctis resupínus

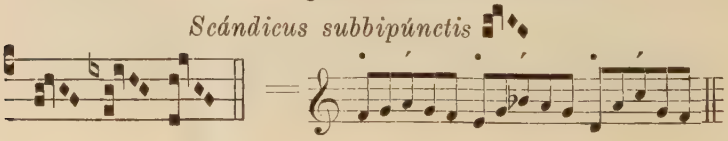


β) The fifth note is lower than the fourth:

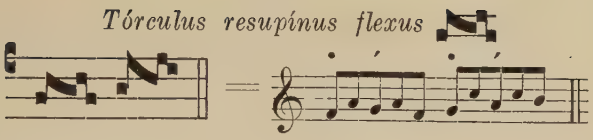
Pes subtripúnctis



Scándicus subbipúnctis

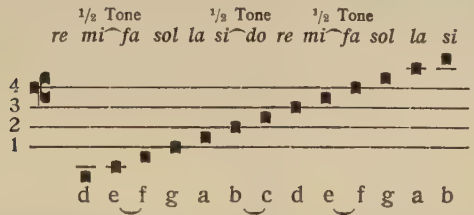


Tórculus resupínus flexus

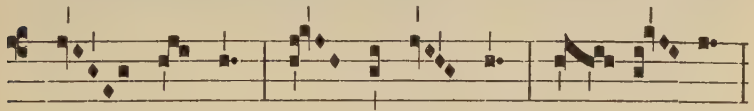


Neums with more than five notes seldom occur.

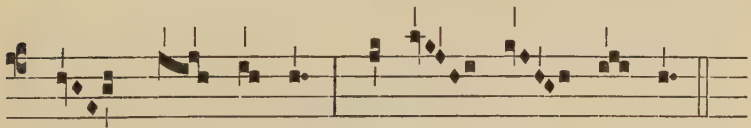
25. Exercises with *Fa* clef on the fourth line:



As reading exercise take the Offertory *Véritas mea* of the Mass *Os justi*. This notation is very seldom used.



1. fe do di du go fi de da go fu
2. fa re re re do fa re



1. di fe se di fa ga su se da
2. re fa mi re fa la sol mi re.

The teacher should ask what the names of these notes are when the *fa*-clef occupies the 3. line and the *do*-clef the 4., 3., or 2. line.

26. Liquescent Neums. When, immediately before a new syllable or a new word we find:

a) two or three consonants together, especially if the first of them is l, m, n, r, s, t, d *(sanctus, a dextris meis, magnus, subjécit)*,

b) a diphthong, two vowels, or *j* between two vowels *(autem, euge, allelúja, ejus)*,

c) occasionally also *g* and *m* between two vowels: then the notation of some neums is abbreviated, and the neums sung by some in a corresponding manner, "liquescent", or run quickly together. "For the very nature of the syllables forces the voice to glide smoothly from one to the other, so that it becomes, as it were, "liquid", and, confined in the mouth, seems to have no end and loses about half its volume, but not length." (P. V.)

The following belong to the liquescent neums:

The *Cephálicus* (little head) , a modified form of the *Clivis*,

The *Epíphonus* (added note) , a modified form of the *Pes*,

The *Ancus*[1] (curve) or (in this second form the second and third points are perceptibly smaller than in the *Climacus*), a modified form of the *Climacus*,

The *Tórculus liquéscens* ,

The *Porréctus liquéscens* ,

The *Pes subbipúnctis liquéscens* .

Rule of thumb: **C**ephalicus — **C**livis; **Epi**phonus — **P**es; **An**cus — Clima**c**us.

The liquescent neums are very easily rendered, like the full neums, since Germans [and English speaking peoples] can pronounce the above mentioned combinations of consonants without any difficulty. Guido of Arezzo remarks in his *Micrologus:*[2] "If you prefer to make the tone fuller, not allowing it to melt away, no harm is done." Where, however, a moderate acceleration of movement is preferred with these neums, a better effect is often secured.

Carefully study these neums in the *Líbera* of the Requiem Mass, and notice particularly the *Ancus* at *treménda* and *valde*.

This species of neum shows how the music takes account even of the exterior form of the text with its every detail.

The liquescent neums, furthermore the *Strophici*, *Oriscus*, *Salicus*, *Quilisma*, *Trigon* (see p. 35) as well as *Pressus* belong to the class of decorative neums or crotchet-neums. But the latter term is not quite felicitous, inasmuch as the so-called stroke- or accent-neums often display a hook or crotchet shape.

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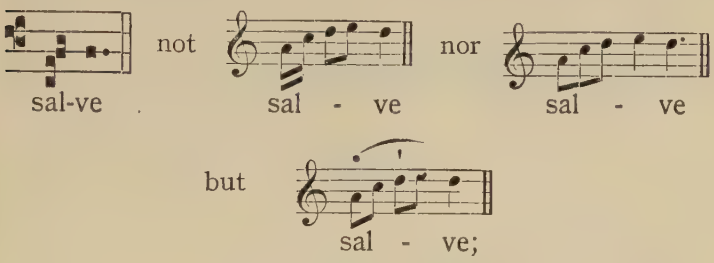
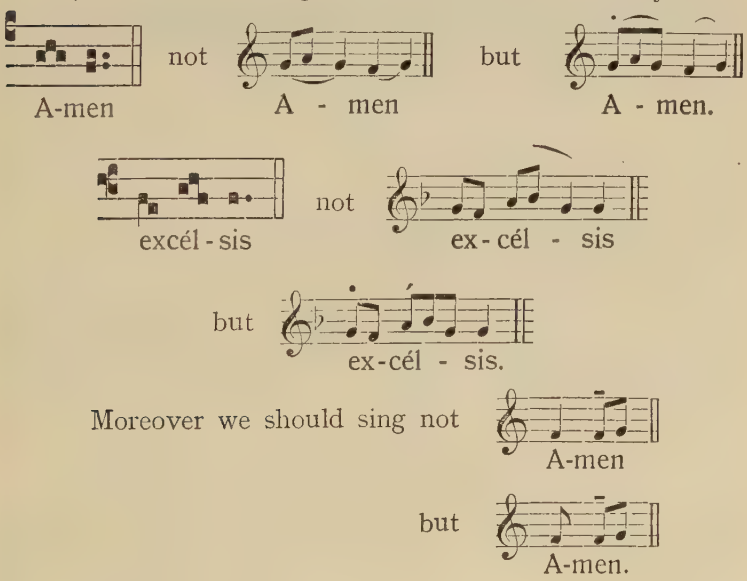
[1] See Rassegna 1908, Col. 401 sqq. and 481 sqq. — Revue, 21, 39 sqq.
[2] Gerbert, Script. II. 17.

27. In order to give full and complete effect to the notes of a neum, beware:

a) of hurrying over one neum and rushing on to the next:



b) and of sustaining the last note before a new syllable:



in the responses.

28. In singing the notes belonging to a neum care should be taken to keep them closely connected as a united whole distinct from the preceding and the following neum.

This is effected by the accent, which is generally upon the first note of the neum.

Questions. 1. How many notes form the *Clivis*, the *Tórculus*, the *Climacus*, &c.?

2. Give the names of neums with two notes, three notes.

3. How may *Tórculus* and *Porréctus* be considered as contrasts? Of what neums may the same be remarked?

The teacher should ask for the names of neums that he sings and have them written down.

CHAPTER IV.

Practical Rules for Plain-Song Rhythm.

29. Rhythm[1] organizes the succession of tone-units in an agreeable manner by means of:

a) circumscribing the groups of tones so as to allow these to act as wholes in contrast to one another (elementary, analytical rhythm),

b) by combining musical phrases into an artistic whole (declamatory, synthetic rhythm).

Rhythm is accordingly one of the indispensable elements of living melody in singing as in every branch of music, and a chief means of imparting full expression to a musical idea.

This is exemplified by the rising and falling of the waves *(arsis* and *thesis)*, by accented and unaccented syllables in speech, and by the strong and weak beats in music.

A. Free Rhythm and Measured Rhythm.

30. The regular repetition of the rise, accent or strong beat produces measured or time rhythm; but if the repetition is irregular we get free rhythm, as in speech and in plain-song.

The same natural and effective law underlies both species of rhythm. "The human ear counts first of all

[1] Cf. Böser 7.

only by two or three units. Four is, indeed, apparently analysed into 2×2". (Gietmann, Aesthetik, p. 168.) These small units are joined and held together by the accent, the strong beat, which may be followed by one or two weak beats only, never by more than two.

This law appears:

1. In Time, the various species of which can be reduced to the fundamental forms of $^2/_4$ and $^3/_4$.

2. In the free rhythm

a) of the Latin language, where the accent may fall on the penultimate or antepenultimate, but never on the fourth last syllable. Thus, for example, we get the following rhythmus: *grátias ágimus tíbi* = 3+3+2; *dixit Dóminus Dómino méo* = 2+3+3+2;

b) of the Gregorian chant, the text of which must be treated according to the accentuation of the Latin language in which euphony progresses for the most part in groups of two and three sounds, the neums of which generally flow in groups of two and three tones.

Thus we arrive at the following principles regarding the rhythm of Gregorian music:

1. A strong accented beat (an accentuated note) may be followed by one or two unaccented beats, never by more than two. Hence four or more pulses, or beats, require a new rhythmical division, as: ´▪▪ and ´▪▪▪; not ´▪▪▪▪ but ´▪▪´▪.

2. The accented note in chant has somewhat the same signification as the note in measured music on the accented (strong) beat of the bar.

3. The accent denotes a strengthening, but not necessarily an extension or prolongation of the note.

"The stressed or accentuated syllable acts like a point, of light, which sheds its rays over the remaining notes (syllables) or like the coping, which unifies and solidifies the arcade (Suñol 64). The same applies to the accentuated note.

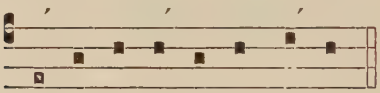
4. The rhythm of the chant is free, that is to say, the accented beat does not recur at regular intervals of time, but groups of two and three tones follow each other in free alternation.

In the more extended melodies we never find neums with only two or three notes. So also in speech a succession of sentences consisting entirely of words of two or three syllables would sound strange and tedious. It is but seldom that we find more than three consecutive neums of three notes apiece.

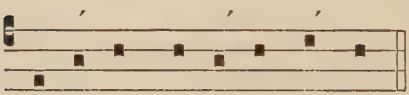
B. Rhythm in syllabic chants.

31. Songs in which a note corresponds to each syllable of a word and neums with 2—3 notes rarely occur are called syllabic. In this case the note which is placed over the accented syllable receives the accent (strong beat):

ét in tér-ra páx ho-mí-ni-bus



grá-ti-as á-gi-mus tí-bi



Qui tól-lis peccá-ta mún-di

In syllabic chants, therefore, different words can be set to the same succession of notes, with, in consequence, a different accentuation.

Before pauses a prolongation is observed as in melismatic chants see p. 38 sq.

So long as dissyllabic and trisyllabic words follow one another, the rhythm presents no difficulty. But when words of more syllables and monosyllables occur, the singer is in danger of hurrying or slurring over some of the syllables, or of unduly emphasising the accent, or the delivery may become unsteady and jerky, thus interfering with the proper order of the movement. As a precaution, therefore, secondary accents are employed.

"As rhythm is necessarily either binary or ternary, a word which consists of more than three syllables must have a secondary accent on one or two syllables in addition to the tonic (principal) accent (Tinel.)[1]."

"When three syllables follow each other, one of them must have a principal or a secondary accent, in other words: between two *"ictus"* (accents) there cannot be less than one and not more than two middle syllables (unaccented syllables) (Gevaert.)[2]."

If an unaccented syllable follows a word which is accented on the antepenultimate, the last syllable of the word receives a secondary accent (`): *Dóminùs ex Sion, Dóminùs magníficus.*

If two or three unaccented syllables follow a word of more than one syllable, the first of them usually receives a secondary accent: *Dómine àdoránde, pálma mùltiplicábitur;* the same happens when the unaccented syllables are at the beginning of the sentence: *bènedícimus, glòrificámus.*

Longer words have several secondary syllables: *òpportùnitátibus, còonsubstàntiálem, trìbulàtióne, dèprecàtiónem, còngloríficátur.*

Particular care should be taken not to slur middle syllables, otherwise the rhythm suffers.

Sing thus for example:

Exercise: The Psalm verse of the Introit for Septuagesima, Gloria XII, XV.

Singers not perfectly acquainted with Latin can easily distinguish principal from secondary accents by noting the accents marked in the text and remembering the rule that words of two syllables are always accentuated on the first syllable.

---

[1] Le chant grégorien (Malines, Dessain, 1890), p. 12.

[2] Gevaert: Histoire et théorie de la musique de l'antiquité (Gand, Annoot Bræckmann) Vol. II p. 94.

32. The same rules hold good for r e c i t a t i o n *(recto tono cánere* = to read or chant straigthway), the solemn reading or chanting on a sustained note at the same pitch.

a) The v e r b a l a c c e n t should be well marked, but not prolonged;

b) Verbal accents should be regulated in reference to the l o g i c a l a c c e n t of the important words of the sentence;

c) S e c o n d a r y a c c e n t s must always be used for polysyllabic words;

d) Due attention must be paid to the punctuation;

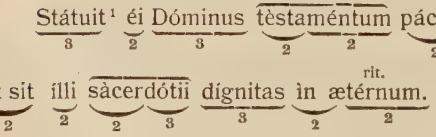
e) The accent before a pause should receive more emphasis, and a slight *rallentando* should lead up to the longer pauses at the last accent, though one must avoid closing every sentence with the *rallentando.*

An unnecessary *ritardando* would make the recitation monotonous and heavy, thus weakening the effect of the one necessary at the close. This latter should never begin too soon; usually 2—3 words are enough to mark the close sufficiently. And without this *ritardando* of the last few words the listener never gets the impression of a satisfying and properly prepared close.

Do not therefore begin the *ritard* too soon, but on the other hand, do not conclude too abruptly, but bring the last words to a close with a calm and impressive prolongation.

For practice read the *Credo* and particularly the Vesper psalms; by this means the chanting of the psalms is very greatly improved (steady, even flow of the words, without hesitation or hurry). If the words to be read are set to the chant, attention should be paid only to the punctuation, and not to the signs for pauses occurring in the text.

Example of rhythm in recitation:


Státuit[1] éi Dóminus tèstaméntum pácis | et[2] príncipem fécit éum |
3 2 3 2 2 2 1 3 2 2
rit.
ùt sit illi sàcerdótii dignitas in ætérnum.
2 2 2 3 3 2 2

C. Rhythm in Melismatic Chants.

M e l i s m a t i c c h a n t s are those melodies in which neums with two or more notes, and groups of neums (Melisma) occur over single syllables of the words.

---

[1] Introit from the Common of a Confessor Bishop.

[2] The syllable with | below it after a pause counts as an up beat. The 3 under the text does not denote that the syllables are to be taken as a triplet.

The rhythm of such melodies is determined by:

1. The arrangement of the neums,
2. The Pressus,
3. The Pauses,
4. The Mora vocis.

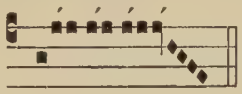
1. Arrangement of the Neums.

33. *a)* The first note of each neum receives a rhythmic accent.

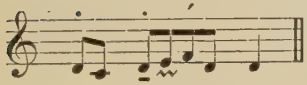
"All neums, of whatever single notes they may be composed, form a whole when sung, and in such fashion that the notes which succeed the first one appear to proceed from it." (P. V.)

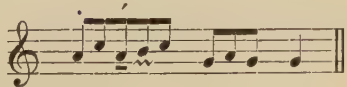
Compare the rhythmic accents over the neums on p. 14 sq. No preponderance and no prolongation whatever is to be given to any other note.

And especially when several *Bistropha* follow in succession, they should be sung with a light emphasis:



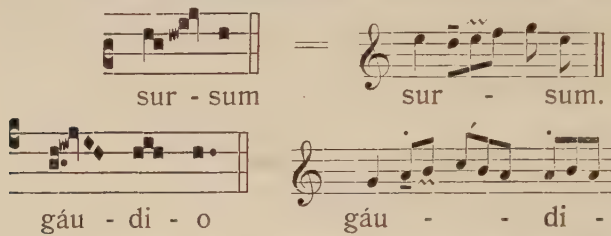
b) "The note preceding a *Quilisma* should receive a special emphasis, so that the tone of the *Quilisma* itself is weaker." (P. V.)





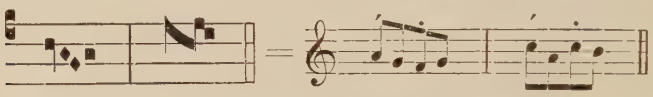
According to the manner in which this note is written in old manuscripts it may not only be accentuated, but also prolonged; if, ho-

wever, a *Podátus* or a *Clivis* precedes it, then the first note of these neums may be doubled and a slight *ritardando* made on the second.



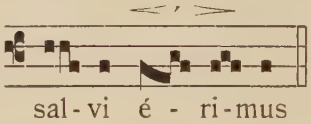
The *Quilisma* most frequently occurs as the middle note in the passages *re* ***mi*** *fa* and *la* ***si*** *do*.

c) Neums with **four** notes generally receive two light accents.



For further examples see p. 20 sq.

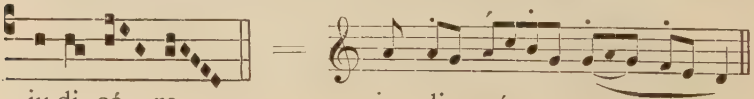
As a rule the first note of a neum has the principal accent, and the third or fourth the secondary accent. No hard and fast rule can be laid down, on the contrary it is necessary in each case to consider what signification the single notes of a neum have each in regard to their immediate surroundings and to the whole melodic phrase.

In the example 

the accent on *re* on the syllable é- might best be regarded as secondary, and that on *mi* as principal.

d) Neums with **five** notes receive two light accents (= 2+3 or 3+2). Neums with **six** notes receive two accents to three notes or three to two.

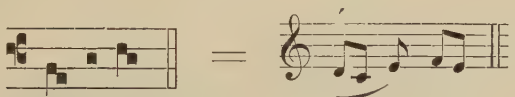
A *Pes* with several lower notes would be more perfectly rendered by a division into 3+2 notes than by one into 2+3.



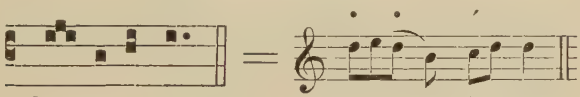
Just as in speaking, monosyllabic words occur between words of several syllables, so also single notes will be found interspersed amongst neums with several notes. In this case they must be so interwoven with the movement as not to interrupt its even flow. For this the following rules should be observed:

34. I. A single note over an unaccented syllable is always reckoned with the preceding neum.

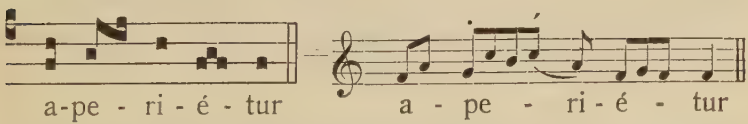
α) If the preceding neum is one composed of two notes, the single note is regarded as a third note of the neum:



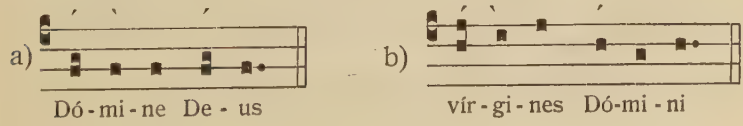
β) If the preceding neum is of three notes, then the third note receives a secondary accent:



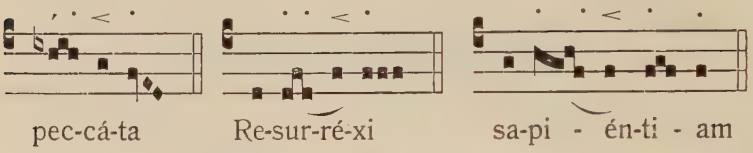
γ) If the preceding neum is one with four or more notes, then the single note is considered as belonging to the last (secondary) accent of the neum:



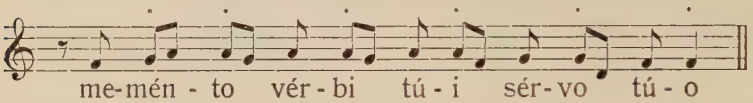
If two unaccented syllables with but one note each occur between two neums *(a)* or between two accents *(b)* the first of them receives a secondary accent.



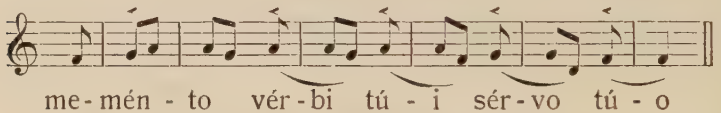
35. II. A single note over an accented syllable is considered as rhythmically equal to a single note over an unaccented syllable, and the word only receives its usual accent, as is the case in measured music when an accented syllable remains accented even trough falling on a weak beat. E. g.:



For practical purposes it is immaterial whether we write such passages like D. Mocquereau (Pal. mus. VII, 252) in this way:



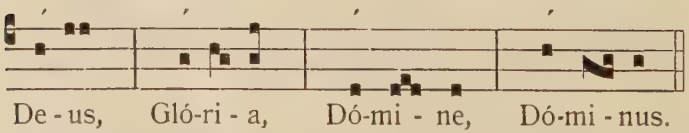
or whether we prefer to write them thus:



In these and similar passages the chief thing is to mark the accents in a gentle and elastic manner and to avoid all heaviness and vehemence.

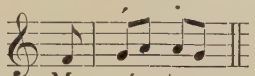
German and English methods of accentuation prefer however to remove the accent from the first note of the neum following the accented syllable and to place it on the syllable itself, but which must not on that account be lengthened. (See Wagner, Elem. 61.)

For example:



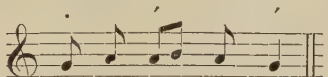
36. III. Single notes at the beginning of a Melody or after a Pause.

a) If the syllable over which the single note stands is unaccented, and a neum with two or more notes follows on the next syllable, then it counts as an up-beat:



b) If the syllable in the same circumstances is a c-c e n t e d, the rule in No. 35 holds good.

c) If there are two unaccented syllables with a note apiece at the beginning of the melody or after a pause, the first of them receives a (secondary) accent:



2. The Pressus.

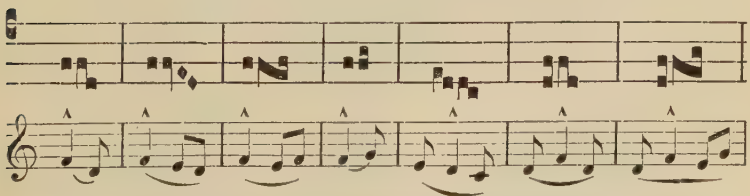
37. The *Pressus* is a neum formed by the combination of two notes of the same pitch followed on the same syllable by a lower note, . The two notes of equal pitch are drawn together as in syncopation and sung as one sustained and accented note.[1]

This marking of the accent is indicated by the name *Pressus (prémere*, to press).

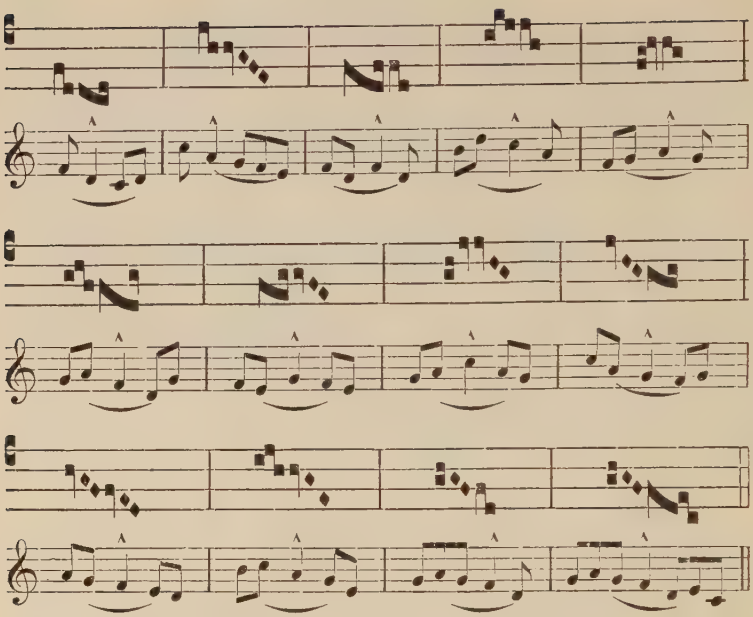
Pressus is to be distinguished from the *Bistropha.*

A similar rendering is given to the *Trigon* (written in the manuscripts ·.·, and printed) and to this form of the *Salicus* .

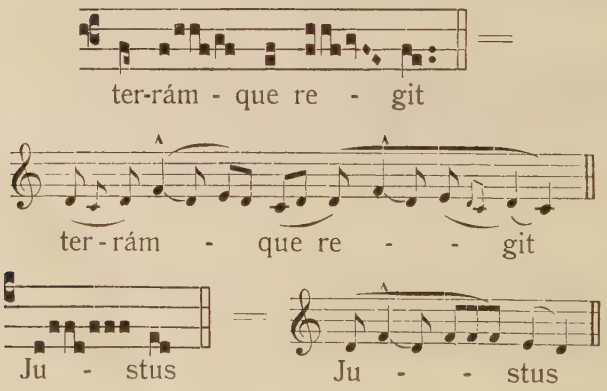
The most important forms of the *Pressus* are:



[1] For the scientific vouchers for this rendering of the *Pressus* see Mocquereau, *Nombre* 300 sqq.— Revue 22, 11 sqq. — Rassegna 1910, Sp. 534 sqq.



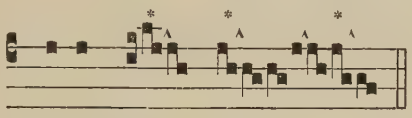
38. If the *Pressus* is preceded by one note, this is counted, rhythmically, with the preceding neum, or treated as an up-beat:



The pupil should find out the *Pressus* in a number of Graduals, Alleluias and Offertories and indicate, for instance, where a lengthened

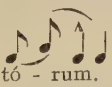
and accented *c* or *g* or *d*, &c. is to be sung. This exercise should be frequently repeated, in order that the *Pressus* may catch the eye at the first glance over a piece.

Passages like the following demand especial attention:

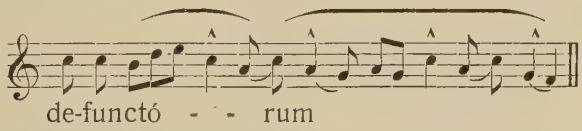


The *e* and *c* (marked by an asterisk), should, as being the first notes of a neum, have a rhythmical accent, but, since a *Pressus* follows, the accent is lost. It must be reckoned, as said above, rhythmically with the preceding neum. There is no difficulty in doing this at *ctó*, but at *rum* there is a tendency to accent the *c* because a fresh syllable begins upon it. Practise the syllable *rum* first in such a manner that *c* is treated as an up-beat

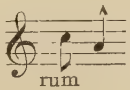
, then add to it the preceding *a* on the syllable *ctó*

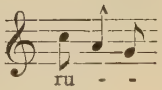


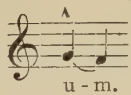
Practise the *a c* before the last asterisk in the same way, and then sing the whole passage:



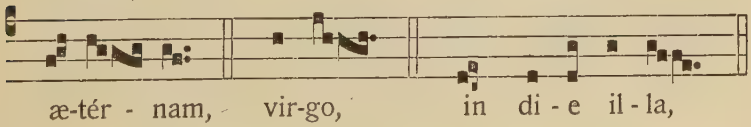
In this and every case in which various neums or groups of neums fall on a particular syllable, it is to be observed that the terminal consonant of the syllable is not to be sounded before the last note of the last neum has been sung:

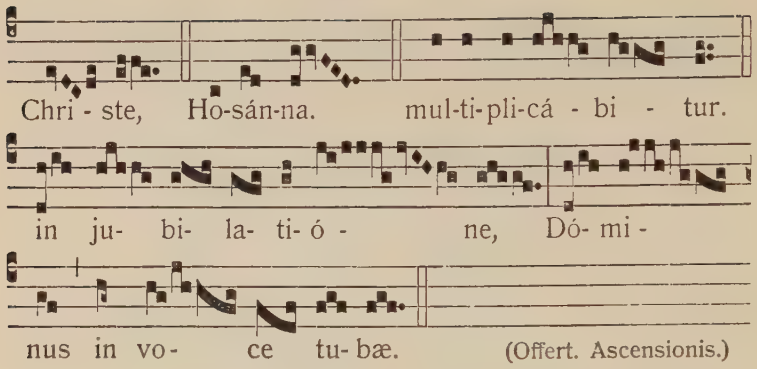
Accordingly, we do not sing 

but 

and not till the very end 

39. Exercise:





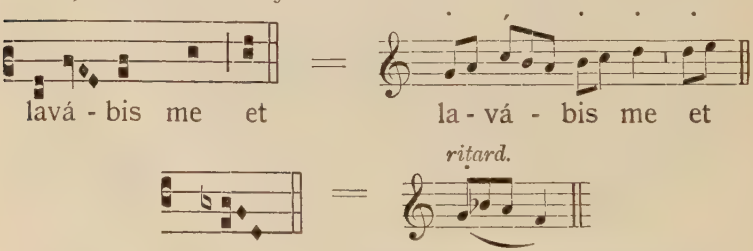
Sometimes several "*Pressus*" follow one another.

The *Pressus* gives the melodies *a)* strong impulses and points of support, *b)* effective variety in the rhythm by means of the longer time-values.

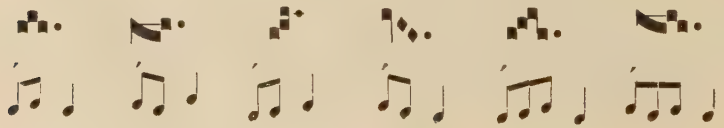
3. Pauses.

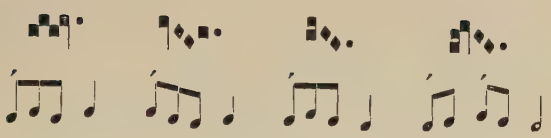
40. The note before a pause must not be cut off, but must rather be somewhat sustained, so as to be about equal in time-value to the *Bistropha.*

a) As a rule only the last note is sustained:



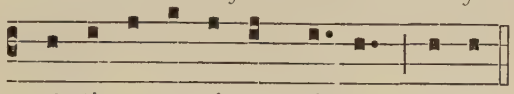
When a neum with more than two notes comes at the end we get rhythmical divisions like the following:





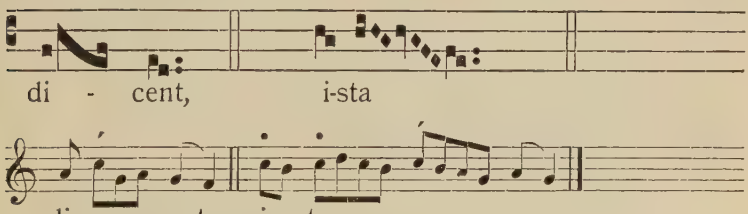
b) The last two notes are sustained,

1. When the penultimate syllable bears the accent and there is only one note to a syllable:



(This twofold lengthening is always employed at the *Divisio major*, and as a rule also at the *Divisio minor*. But if used at every *Divisio minima* it would make the singing heavy.)

2. If the last syllable or monosyllable before the pause has two notes or several neums, the last of which has two notes:



c) When a neum of 3 tones occurs before the long rest before the end of the melody, the prolongation extends to all 3 tones.

The manuscripts with "Romanian signs" have in this case a line of prolongation over the *Clivis*, or a *t (tenéte* = hold).

Be careful in singing the two doubled notes to keep them closely connected with each other, for this is easily overlooked.

41. If for choirs that are not very well trained more pauses are needed than are given in the official books, the following rules should be observed:

1. Breath should never be taken immediately before a new syllable of the same word *(regula aurea)*,[1] as this would give the impression that a new word had begun:

[1] Rassegna 1919, Sp. 14 sqq. and 429.

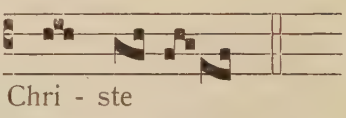
2. Words connected by the sense of the passage should not, if possible, be separated, nor, on the other hand, should there be any combination contrary to sense (e. g., not *et vénimus cum | munéribus;* not *crucifixus | étiam pro nobis;* not *qui credit in me étiam | si mórtuus fúerit);*

3. When necessary, a breath may generally be taken ad the *Mora vocis.* Yet it cannot be denied that the rendering suffers thereby.

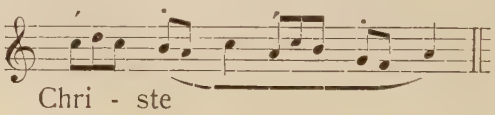
4. Mora (ultimæ) vocis.

42. The *mora* denotes a gentle retarding of the melodic movement, a slight lengthening or sustaining *(mora)* of the last note *(ultimæ vocis)* of a neum which is separated by a noticeable interval from the rest of the notes on the same syllable. In the same way "a *virga* followed by a neum (separated from it) allows of a longer pause." (P. V.)

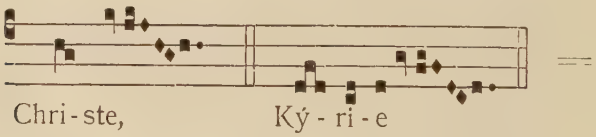
The *Christe* of Mass I is printed thus in the Gradual:

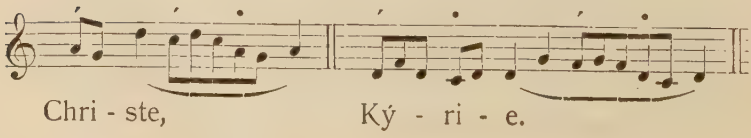


Here the *Porrectus* and *Torculus* on the same syllable *- ste* are separated by a noticeable interval. Consequently the third note of the *Porrectus* is slightly sustained. It is sung therefore thus:



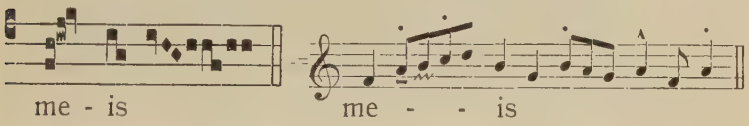
Similarly:





To find the *mora* look first in the text for a syllable over which several notes or groups of notes are placed and see if they are separated from each other by a space sufficient for another note. In the *Christe* mentioned above the third note over *Chri-* is also separated by a goodly interval from the first note over *-ste*, but there is no *mora*, and consequently no sustaining, because we are dealing with different syllables.

If a neum of two notes stands by itself, separate from the other neums on the same syllable, then both notes may be sustained.

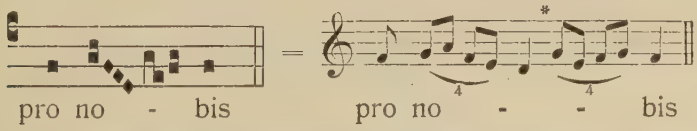


Our "School" indicates the *mora* by means of a dot placed after the note to be sustained.

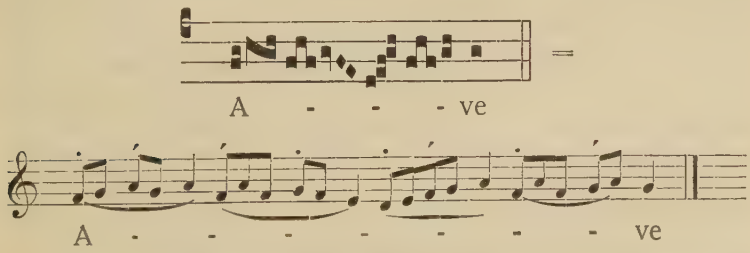
Where books without rhythmical signs are used the *mora* should first be marked in the book before practising a piece. This both simplifies the practice and makes the rendering of the piece uniform.

The use of the *mora* sets the melodic groups in bold relief and at the same time unites them closely together by means of the gentle prolongation.

The value of the *mora* as a help for phrasing will be seen from the following passage of the Gradual *Christus factus est*, if sung first without, and then with the *mora:*



Notice the contrary movement of the neums in the groups marked with 4. The *mora* is here, as it were, the link between two graceful garlands. See also in the following:



Compare also the *mora* on the low *d* in the last *excélsis* of *Sanctus IV*

Here again we emphasise the rule that the prolongation at the *mora* must be made quite smoothly and gently, for thus only can the preceding and subsequent groups acquire their proper prominence. But this by no means allows us to lose sight of the dynamic signification of the neums preceding the *mora*, and especially of those which follow. If the neum which follows demands a stronger impulse, then naturally a suitable *crescendo* must be introduced upon the *mora* itself.

In the middle ages great importance was attached to the correct mode of connecting groups of neums belonging to one another, and to the separation of those which should be kept apart, as appears from St. Bernard's introduction to his *Antiphonale*. The Preface to the Vatican Edition also calls attention to this.

43. Rules to be observed: In syllabic chants the rhythm is indicated by the verbal accent.

When melismatic songs have to be set to rhythm, the following rules have to be observed:

1. The pauses: the note before a pause is prolonged.
2. The *mora vocis:* the note before the *mora* is also prolonged.
3. The *pressus:* the two notes of the same pitch receive an accent.
4. The *quilisma:* the note preceding receives an accent.
5. Neums with two or three notes have the first note accented.
6. Neums with more notes are to be treated as 2+2, 2+3, 3+2 etc.
7. Single notes must in general be interwoven with the rhythmic movement of the whole melody. (See p. 33 sqq.)

For practice let the pupil sing various pieces in rhythm, showing him which notes are accented, and why; e. g. in *Aspérges: sol*, *do*, *si*, *re*, *mi*, *sol*, &c.

Advanced pupils will find it useful to try and write down a melody whilst it is sung by one of their number.

44. By reason of its relationship to the rhythm of the Latin language plain-song rhythm is also called oratorical rhythm, or the rhythm of speech.

Although Cicero and Quintilian thought otherwise concerning oratorical rhythm (Gregoriusblatt 1911, p. 69 sq.) yet it is allowable to speak of the rhetorical rhythm of plain-song when one considers the free rhythm of the Latin language, as well as what is said by Odo, the chant theorist of the 10th century (Gerbert, Script. I, 275 sq.), and by the Preface to the Vaticana.

"The dogma of the cadence of speech does not bear close examination, while on the other hand the rhythm of speech is more and more clearly recognized as the influence which furnished definite indications to musical invention." (Riemann, gr. Kompositionslehre, III, 220.)

So far, we have been dealing with elementary rhythm. In the sequel the relations of the several groups to each other shall be considered.

D. Strength of the Accents.

45. Just as it is quite unnecessary for a listener to be conscious of the first note of every bar, so also it is not at all imperative that each rhythmic accent should be heard. The individual rhythmic accents and the separate rhythmic divisions marked off by them are, moreover, by no means all of equal importance.

Some are rather, as it were, steps ascending to, or descending from a throne from which others exert a ruling influence over the whole; or better, perhaps, they are like parts of an organism the centre of which sends forth into the individual members a stream of life which varies in degree. These vital relations must be sought out by the singer in order to confer upon them, as far as may be, a new form of being that shall be evident. The training necessary for this is not easy, especially since nearly every piece of chant has its own individual characteristics, and because, in addition, even though the melodies at times correspond, yet the different text employed demands a different interpretation and rendering of the melody.

46. Meanwhile, help may be afforded in this matter, by the answers to two questions:

a) Which, according to the sense, is the most important **word** of the sentence; or, where does the logical accent fall? Just as the verbal accent combines the syllables of a word into a whole, so the logical accent forms the connecting link of the words of a sentence. It must be led up to by the preceding rhythmical accent and descend in similar fashion to the one which follows.

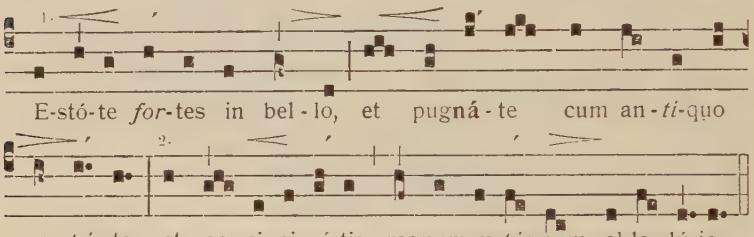
The antiphon for the Magnificat in the second Vespers of Apostles will serve as an illustration:

1. Estóte fórtes in béllo = Be ye strong in battle
2. Et pugnáte cum antíquo serpénte = and fight with the ancient [serpent,
3. Et accipiétis régnum ætérnum. = and ye shall receive the ever-
   Allelúja. [lasting Kingdom.

The verbal accents in this antiphon are not all equal. It would be thus declaimed:

(Be ye) strong (in) battle (and) **fight** (with the) ancient serpent (and ye shall receive) the everlasting kingdom.

Accordingly the Latin antiphon would also be sung somewhat as follows:

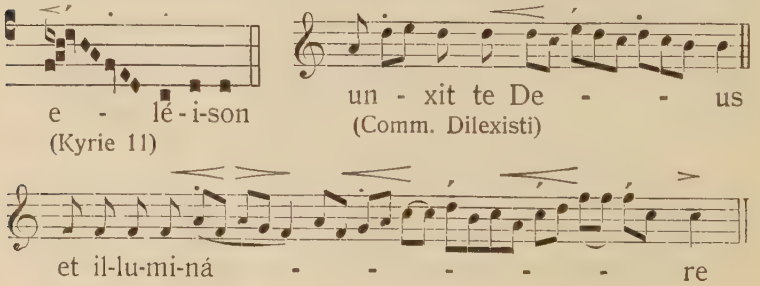


The melody commences energetically as if, calling to mind the great deeds and struggles of Christ's first messengers, victory were certain, whilst in the second part it sings of great peace and happiness.

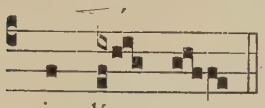
The accents, however, must not stand out in awkward prominence from the whole body of the piece in full, isolated tones, nor should they suddenly burst forth with crude force, but they should rather be preceded by a well considered *crescendo* suited to the strength of each accent, and followed by a similar *decrescendo*.

47. *b)* Which is the most important **Neum?**

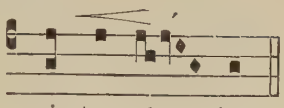
1. As a rule precedence over the rest is assigned to that neum which, by its elevation of pitch, dominates the line of melody:



2. This neum is often preceded:
a) by a *Podatus* or a *Clivis:*



(Offert. Sexagesimæ)



(Comm. Sexagesimæ)

Or by several *Clives:*

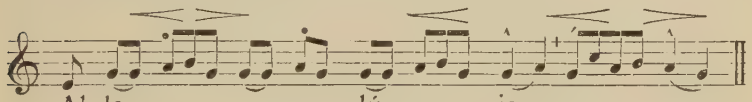
(Tract. on 3rd Sunday of Lent)

Dómi-ne

A moderate *accelerando* of the *Clives* is effective.

β) by a *Quilisma;* cf. p. 32 gáudio.

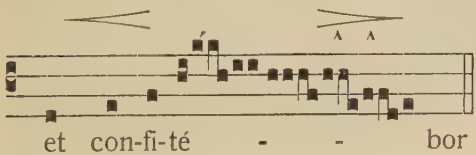
γ) by *Bistropha* and *Tristropha:*



(Sabb. Sancto)

Here the *Torculus* and *Clivis* before and after the *Bistropha* should always be well brought out. Note also how the whole melody strives to reach the *c*, which is attained finally just before the close and rings out triumphantly in the following verse *Confitémini.*

3. Neums which are characterised by a descending series of notes demand a *decrescendo:*



(Alleluja for the Dedication of a Church)

48. As a result of what has been said it follows that, in spite of the equal value of notes, the rhythm of plainsong cannot be compared to the tedious pattering of the rain or the tick of a clock. For:

1. Syllabic chants are endowed with a richly varied rhythm by means of principal and secondary accents which occur sometimes after one and sometimes after two unaccented syllables.

2. In melismatic chants there is great variety in regard to the number of notes upon the syllables, and this is naturally of great advantage to the rhythm.

3. Though the notes are of the same length, yet the tones sung are not always of the same length. For *Pressus, Quilisma, Mora vocis* and pauses are so many means to effect a different duration of sound.

4. Plain-song no more dispenses with dynamics, gradation in the strength of tone, than any other music claiming to be art.

E. Survey of the melody.

In order to decide the exact strength of the rhythmic accents it is absolutely necessary for the singer to take a survey of the whole melody.

In many cases notes merely are sung, or, if all goes well, neums, but nothing more. Delight is even taken in counting, with mathematical precision, the number of notes to a syllable; as though dealing with an arithmetical problem instead of with melodies that have poured forth from a heart full of faith, and that demand a rendering charged with feeling. Even choristers who have sung the chant for years, have oftentimes no idea of the logical connection of the individual neums and groups, of the melodic relation existing between complete phrases and parts of phrases, or of the inner life of the melodies. A choir director must, therefore, consider it to be one of his chief duties to train his singers to survey the melody.

49. An excellent preliminary exercise will be found in

1. The study of the different Kyries, especially of the last Kyrie in each Mass, with its repetitions and climaxes. In this way the eye gradually grows accustomed to take in groups at a glance;

2. The study of the relationship between Sanctus and Benedictus in the different Masses;

3. The relationship, nay, as a rule the very similarity, of the Jubilus of the Alleluja and the Jubilus of its verse; as, for example, in the Alleluja of the 2nd Sunday of Advent, the Jubilus of the Alleluja and the Jubilus over *ibimus;*

4. Study the structure of the Gloria according to p. 113; paying particular attention to

5. the closing cadences of the individual sentences with their frequently surprising musical rhymes;

6. Carefully observe the compass of the different sentences;

7. Likewise, the use of the flat (♭) in particular phrases. Thus in the Sunday *offertory* during the octave of the Epiphany, the first part always uses ♭, while the second (from *servite* onwards) always uses ♮b. Likewise in the *Introit Státuit* and the *Introit* of Tuesday of the first week in Lent.

Now answer the following questions:

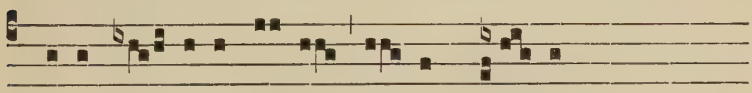
a) What are the motives of Gloria 5, 8, 11, 15?

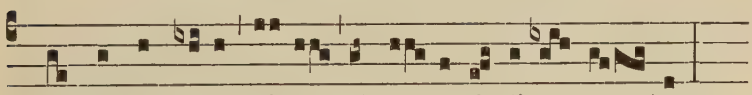
b) Point out corresponding passages in the Gradual for Easter Sunday and the Gradual *Justus ut palma;* also in the Graduals for Christmas Eve and the first Mass for Christmas.

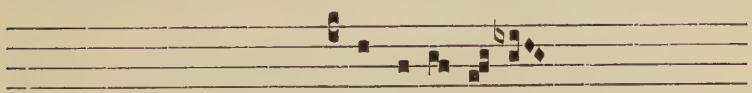
c) How do the Offertory and Communion for Pentecost compare with those for Corpus Christi?

d) Which parts correspond 1. in the Introit *Sitiéntes* on the Saturday before Passion Sunday? 2. in the Offertory *Justítiæ* for the 3rd Sunday of Lent? 3. in the Communion *Posuérunt* on *June* 12th? 4. in the 2nd Alleluja on Low Sunday? 5. in the 2nd Alleluja on the 5th Sunday after Easter?

Here an example of the melodic relation of certain passages of the same piece, from the *Introit* for Maundy Thursday:







50. I. Analyse and note what is contained between the punctuation marks, and between the signs for pauses which, according to the Vaticana, correspond to them.

"The chant melody has the same divisions as prose speech." Hucbald (10th cent.).[1]

"It is necessary to observe the various grades of division which are required or permissible for the intelligent rendering of text and me-

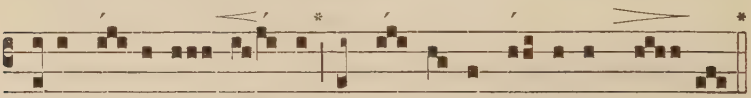
[1] Gerbert, Script. I 125 a.

lody. Singers will be assisted in this by the various signs of punctuation used in chant books to denote the importance and length of sections or pauses." (P. V.)

a) The *Divisio major,* as a rule, marks off the separate parts which make up the whole piece. Each part should be considered as an integer and rendered as such.

Thus, for example, three parts or sentences are to be distinguished in the Introit of the 3rd Mass for Christmas. These parts, like the first and third in this case, often end with musical rhymes *(nobis — ángelus).* In the *Aspérges* there are two parts, with the musical rhymes *hyssópo et mundábor = nivem dealbábor.* In the Plagal modes the middle sentence or the first often ends below the final.

b) Most sentences are subdivided by the *Divisio minor* into half sentences, in the first of which is noticeable an upward movement from final to dominant, but in the second a descent to the final:



Pu-er na-tus est no - bis et fí - li - us da-tus est no - bis

Introit of the 3rd Mass on Christmas Day.

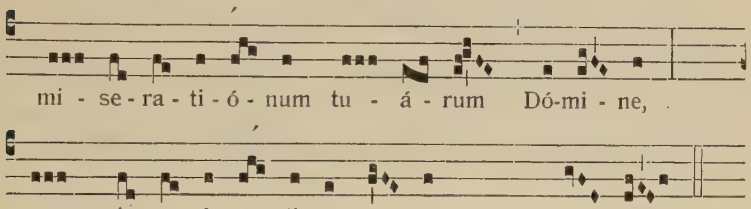
Similarly, in the Introit *Exsúrge* for Sexagesima there is a movement up to the dominant in the first part of the first sentence as far as *Dómine,* and in the second part to *finem* a descent to the final. Compare also the first part of the Introit *Cognóvi.* Study the psalm tones from this point of view, both in the simple forms as well as in the solemn forms used at the Introit; also the Antiphons, pp. 93 sqq.

Strive, as far as possible, to sing every half sentence, or sub-division uninterruptedly as one whole, and yet bring them together in one phrase, so as to make them follow one another almost, so to speak, like question and answer.

The breathing pause *(divisio minima)* is, for the most part, but of secondary importance for the understanding of a piece. It must not be made too long. Sometimes the same number of notes is found before and after it.

51. II. Notice and consider the relation of the individual sentences to each other.

1. An important part is played here by the parallelism of Hebrew poetry, especially prominent in the psalms. The idea contained in the first sentence is repeated in the second in a new form, oftentimes also extended and confirmed. Such parallelism is at times faithfully reproduced in the melody. Compare the first and second parts after *Reminíscere* in the Introit for the 2nd Sunday of Lent:



Occasionally the second parallel sentence exhibits a marked rise in the melody, as in the Introit of the Rogation Mass.

A. *Exaudívit de templo sancto suo vocem meam, allelúja*, compass *d—a*,

B. *Et clamor meus in conspéctu ejus introívit in aures ejus, allelúja, allelúja*, compass *d—c*.

2. Some pieces begin with a quiet historic narration and develop into dramatic animation. as the Communion *Quínque prudéntes*, p. 138, and above all the magnificent Offertory *Precátus est Móyses*, 12th Sunday after Pentecost.

3. Again, the first part may introduce an earnest prayer, whilst the second announces the granting of the petition, as in the Introit *Circumdedérunt* on Septuagesima Sunday.

4. Or there may be two sentences in antithesis like the Communion *Confundántur* (from the Mass *Loquébar):*

A. *Confundántur supérbi — in me*, describes the humbling of the proud by a descending scale.

B. *Ego autem* characterizes the radiant figure and felicity of the sainted martyr, who attained such eminence through fidelity to the law of God.

5. The first sentence takes the form of a question to which the second sentence gives the answer with a vigorous lead high up in the scale, as in the Communion for Wednesday in the 3rd week in Lent.

6. Sometimes the melody treats as independent sentences parts which, according to the text really form one whole. Thus there are four sentences with four rhymes in the Communion for All Saints, whilst both the melodic final sentences, compared with the preceding sentences, form but one sentence as to content. The Allelujas at the end of some pieces during Paschal time might best be considered as independent sentences, as also those at the end of the Introit for Whit Sunday and Whit Monday.

7. We should always ask: Where does the climax of the whole melody lie?

CHAPTER V.

The Church Modes.[1]

52. The mode, *(modus,* more rarely, *tonus)* of a melody appears from:

1. a contemplation of the different position of tones and semitones,

2. and of their relation to the varying fundamental tone.

In modern music there are really only two modes, the *major* and the *minor.*

In the major scale the semitones occur at the 3rd and 4th and at the 7th and 8th intervals of the scale; in the minor scale at the 2nd and 3rd and the 5th and 6th intervals. No matter whether the piece be written in *C* major or *F* ♯ major, in *A* minor or *B* minor, the positions of tones and semitones remain unaltered. But this is not so in plain-song.

53. In the chant we distinguish first of all four modes, called authentic, genuine, original, and marked by the odd numbers 1, 3, 5, 7. For the starting points of the corresponding scales, the tones *re, mi, fa, sol* are used, and in the four scales themselves the positions of the tones and semitones are always different. Cf. table of modes, p. 53.

54. Each of these modes has its relative mode. If the 4 upper tones of the scales be placed under the 5 first tones of the scales, the material is obtained for the 4 plagal (derived) modes, marked with the even numbers 2, 4, 6, 8.

In these scales, too, the position of the tones and semitones always differs.

Notice particularly that in each of the 8 modes *si* may be lowered to *si* ♭ *(sa).*

55. In each mode there are two tones of especial importance, the Key note[2] (fundamental tone, tonic, final, closing tone) and the higher placed Dominant[3] (the ruling note), also called Tenor and Tuba.

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[1] Compare Part. II, Chapter III.
[2] See the first white note in the key-table.
[3] See the white note mentioned in place 2.

1. The Dominant is the note around which the melody chiefly moves in its development.

2. It is the note on which the half-cadence preferably closes,

3. and on which the melody lingers at times (a point of rest and of support).

Study several pieces of plain-song to see how far the dominant exhibits one or more of these characteristics. Much help will be afforded towards a proper understanding of the melodies.

Whereas the final seldom appears in the melody, sometimes only quite at the close, the dominant occurs much more frequently; it is particularly prominent in psalmody wherein very few closing cadences fall upon the final of the mode.

When the subject is something sudden or surprizing, or if an exclamation or challenge occurs, even when the narration is direct, the tenor preferably leads off with the melody. Thus the *Introit* of the 9. and 11. Sundays after Pentecoste: *Ecce Deus*, the Communion on the Feast of the Holy Innocents: *Vox in Rama;* but particularly in antiphons; *Et ecce* (2. antiphon for Easter); *Exi cito* (magn.-antiphon for Sunday after Corpus Christi); *Quid est* (in the 2. magn. ant. for Sunday after the Epiphany); *Proprio Filio* (1. laud-ant. for Good Friday); *Domine* (2. magn. ant. on the Feast of S. Andrew and magn. ant. on the Feast of S. Agatha); *Respondit* and *Neque* (Benedictus-ant. of the 4. Wednesday of Lent); *Nemo* (Communion on the 3. Saturday of Lent); *Quod* and *stellam* (magn. ant. on the 4. day of the octave of the Epiphany), in the communion at the Feast of S. Peter Chrysologus the answer of Our Lord *euge serve* leads off with the fifth.

That feature of the mode which may be termed the "*chief repercussion*" (*repercútere*, to strike again), is constituted by the iteration of the interval formed by tonic and dominant.

"The distinction between the modes does not consist in their different height or depth of pitch, as some singers wrongly imagine, for there is nothing to prevent the singing of any mode at any pitch; it is rather the different relative positions of the tones and semitones that constitute the different modes."

Odo (10th cent.) in Gerbert, Script. I, 262.

In the plagal modes the final is the same as in the authentic modes from which they are derived.

If a chant closes on *re* it belongs to mode I or II
„ „ „ „ „ *mi* „ „ „ „ „ III „ IV
„ „ „ „ „ *fa* „ „ „ „ „ V „ VI
„ „ „ „ „ *sol* „ „ „ „ „ VII „ VIII.

56. The authentic modes differ from the plagal

a) Through the difference in dominant. This, in the authentic modes is a fifth above the final, except in Mode III which has the sixth *do*, its dominant having been transferred since the 10th or 11th century from *si*.

In the plagal modes the dominant is a third above the final, except in Mode IV, *la* not *sol*, and Mode VIII, *do* instead of *si*.

Compare the Introit *Loquébar* (Communio of Virgins) and the Offertory *Desidérium* (for Abbots). This difference is very perceptible in the psalm-tones, see p. 67 sq.

b) Through the difference in the melodic movement:

α) In the authentic modes the progressions move upwards, and seldom go below the final, the plagal modes move lower, around and below the final (Mode IV almost always excepted), but seldom lower than the lower fourth;

β) in the authentic modes the middle cadences conclude on the final, on its third and especially on the tenor, rarely on the intervening intervals; in the plagal keys they conclude on the final, on its third, and on the whole tone below the final (esp. in the 2. and 8. modes);

γ) the authentic melodies move to their closing one step by step, the plagal rather by skips.

Compare the closes of the Offertory *Tóllite* and the Communion *Revelábitur* (Christmas Eve).

Of course these rules are not without exceptions.

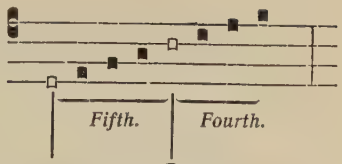
c) The scales of the authentic modes are composed of fifth (almost tenor) and fourth, but those of the plagal modes of fourth (always final) followed by fifth.

According to Odo of Cluny and Guido of Arezzo every mode is to be reckoned authentic which touches the fifth over the tonic (e. g. *re—la*, *sol—re*) three or four times consecutively.

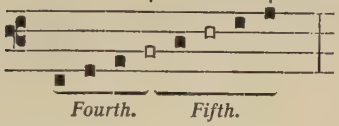
Aribo Scholasticus (1075) compared the authentic modes with their upward tendency to the rich, the plagal with their lower direction to the poor of this world. For the one, life is a cheerful comedy, for the others a tragedy. In spite of their different stations in life they have a common end, death, just as authentic and plagal modes have the same final. (Gerbert, Script. II, 205a.)

57. Table of Modes.[1]

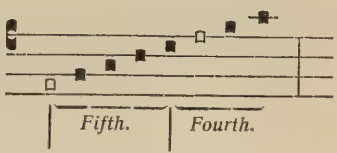
I. (authentic) dorian[2]



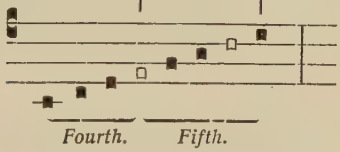
II. (plagal) hypodorian[3]



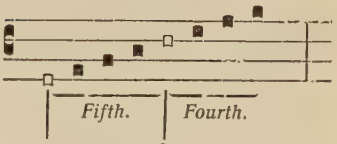
III. (authentic) phrygian



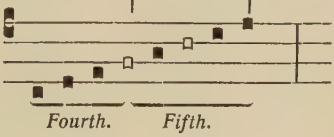
IV. (plagal) hypophrygian



V. (authentic) lydian



VI. (plagal) hypolydian



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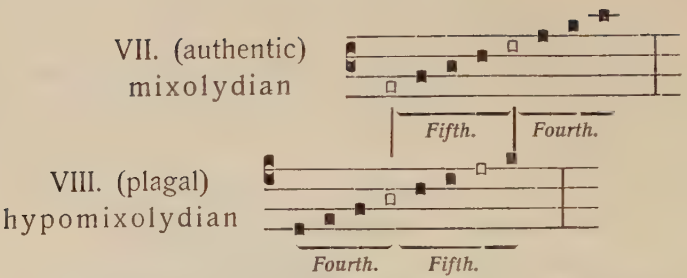
[1] Cf. Suñol 36 sq.

[2] The names are borrowed from the ancient Greek theory of music. In the ancient Greek music, the octave of the first mode *(d—d)* belonged to the Phrygian mode, that of the third *(e—e)* belonged to the Dorian.

[3] The designation *hypo* = sub refers to the lower position, in which the plagal modes are written.



In the official edition of the chant the mode is indicated at the beginning of the piece.

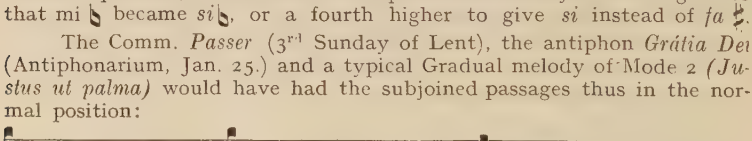
Only a few very old melodies like the Preface, *Pater noster*, *Sanctus* and *Agnus XVIII* have no such indication, since they date from a period in which our theory of modes was not yet developed, or because they can be assigned to several of our modes.

58. Twelve Transpositions of Modes. Scales can be constructed on the basis of *a*, *b* and *c* as well as on *d*, *e*, *f* and *g*. 6 more modes arise in this way. Of practical importance are the (authentic) Aeolian or 9. mode $a-e-a^1$ (cf. Communio for 3. Sunday in Lent), the (plagal) hypoæolian or 10. mode $E-a-e$ with final a (cf. Offertorium for Maundy Thursday), the (authentic) ionian or 11. mode $c-g-c^1$ (cf. Resp. *Cum audisset* on Palm-Sunday), the (plagal) hypoionian or 12. mode $G-c-g$ with final (cf. Offert. *in virtute tua)*. These modes are generally said to have arisen out of transpositions of the *d* and *f* modes into the upper fourth and calles the new modes *modi affines* or *affináles.*

Thus it becomes possible a) to write the *e* ♭ in the normal notation a fifth higher, viz: as b ♭ *(e* is then equivalent to *b)* and b) to write f ♯ of the normal notation a fourth higher, viz: as *b (f* equivalent to *b* ♭*).*

These intervals (which are not diatonic) perhaps first sprang into notice when the pitch, especially of neums, began to be determined with exactness by means of lines. Theory permitted a flat only before *si*, therefore some simply altered the melody at such places, or omitted the notes in question, whilst others transposed the melody a fifth higher so that mi ♭ became *si* ♭, or a fourth higher to give *si* instead of *fa* ♯.

The Comm. *Passer* (3rd Sunday of Lent), the antiphon *Grátia Dei* (Antiphonarium, Jan. 25.) and a typical Gradual melody of Mode 2 *(Justus ut palma)* would have had the subjoined passages thus in the normal position:



The transposition of the *e*-mode to the fifth with the scale *b—b* occurs only in the plagal form. Were the scale to be compounded of fifth

and fourth after the authentic plan, the diminished fifth *b—f* would be produced and then the tritonus *f—b*. For this reason the fourth and not the fifth has been adopted as the actual tenor (cf. the Communions *Delexisti*, *Ab occultis*, *Per signum Crucis)*. To the *Gloria*, *Sanctus* and *Agnus Dei* of the I. Mass the same also applies; though the *Gloria* is referred by some to the 7. key, with conclusion in the higher third. The *e*-mode further allows of transposition, to the fourth, and then in the authentic form of the 3. mode *a—e—a*. Cf. Comm. *Beatus Servus* and in the plagal form *a—d—a*[1] (see the Ant. *Gratia Dei* — Chap. 8, No. 101).

A piece with *a* as final may belong to a transposition either of Mode 1 or of Mode 3 and 4. If the final is preceded by a whole tone *(b)* it belongs to Mode 1 (cf. Comm. *Passer*); if by a semitone (*b* ♭), then to Mode 3 or 4 (cf. Comm. *Beátus servus*).

The response of the Good Friday-matins „*Jesum tradidit*" belonging to the 8. mode is also transposed a fourth. Without transposition there would be a *fa*♯ at *senioribus*.

The modes *a* and *c* might however also be explained by a shifting of the tetrachords, the four-tone series which compose the octaves when the upper tetrachords of the ordinary scales open the series, thus:

1. Mode:		*d*	*e*	*f*	*g*	|	*a*	*b*	*c*[1] *d*[1]
9. „		*a*	*b*	*c*	*d*	|	*e*	*f*	*g* *a*
	=	*d*	*e*	*f*	*g*	|	*a*	*b*♭	*c* *d*
2. „		*a*	*b*	*c*	*d*	|	*e*	*f*	*g* *a*
10. „		*e*	*f*	*g*	*a*	|	*b*	*c*	*d* *e*
	=	*a*	*b*♭	*c*	*d*	|	*e*	*f*	*g* *a*
5. „		*f*	*g*	*a*	*b*♭	|	*c*	*d*	*e* *f*
11. „		*c*	*d*	*e*	*f*	|	*g*	*a*	*b* *c*
	=	*f*	*g*	*a*	*b*♭	|	*c*	*d*	*e* *f*
6. „		*c*	*d*	*e*	*f*	|	*g*	*a*	*b* *c*
12. „		*g*	*a*	*b*	*c*	|	*d*	*e*	*f* *g*
	=	*c*	*d*	*e*	*f*	|	*g*	*a*	*b*♭ *c*

For the 9. key, accordingly, in contradistinction to the 1. there is a permanent *b*♭.

In the 10.—12. mode not only is there a permanent *b*♭ as in the 9., but the positions of the full and the semitones is a different one in the corresponding tetrachords.

The doctrine of the 12 modes is accordingly not to be altogether set aside. Charlemagne, indeed is said to have added 4 new modes to the original 8 in order to show that by this invention the Westerners were superior to the Greeks. Henry Loris of Glarean in his "Dodecachordon" (1547) insisted upon 12 modes, inasmuch as the composers of the XV. century had anticipated him in this practice.

A few pieces (Kyrie 4, Offertory for Monday in Holy Week) conclude on the fifth without any real transposition having taken place.

59. Exercise. 1. Give the mode of the Introit of the first Mass for Christmas Day. Solution: The final note *re* points to Mode 1 or 2. Now the dominant of Mode 1 is *la*, of Mode 2, *fa*. Is *la* or *fa* a ruling note in the piece? *La* is not to be found, whereas the reiterated interval *re—fa*,

and the close with its wide intervals prove the piece to belong to Mode 2. In the case of the Introits the melody of the following psalm tone decides the Mode beyond any doubt.

2. Ascertain the Mode of the Offertory of the third Mass for Christmas.

The last note *mi* suggests Mode 3 or 4. The dominant of Mode 3 *do (si)* appears but once; moreover the melody never rises above *la*, the dominant of Mode 4; *la* is not the prevalent tone, rather *fa;* the melody moves in a low position, repeatedly under the final; furthermore the closing forms at *fundásti* and *tuæ* are peculiar to Mode 4.

Almost the same may be said of the Introit for Easter Sunday.

3. Ascertain the Mode of the Offertory ***In virtúte tua.***

The closing note *do* suggests a transposition, and this idea is strengthened by the melody over *Domine*, for the air moves with preference around and below the final *do*. The occasional *sol* does not fix the Mode, and thus we find it to be Mode 6 transposed a fifth.

Similar examples may be taken by the teacher for solution.

60. As regards the Characteristics of the Church Modes (the sentiment that each one expresses), Kienle remarks in his *Choralschule* p. 140: "We ought not to assign to one Church mode a joyful character and to another a sorrowful one; for in each there are bright and jubilant strains, and each can be grave and mournful, but each produces these results in its own way." With some justice, however, one may be allowed to say that the airs of Modes 5 and 6 are mostly spirited and joyful, those of Mode 4 sweet and attractive, almost dreamy in character, whilst the other modes may be described as solemn, majestic, and often sublime.

The peculiarities of the various modes can most readily be ascertained by a constant singing and comparison of melodies (especially antiphons) in the different modes.

CHAPTER VI.

Concerning High Maas, Lauds and Vespers.

1. The Liturgical Song-Books.[1]

61. Since the reform of sacred music instituted by Pius X. the undermentioned singing-manuals have appeared and have been pronounced authentic and typical by the Sacred Congregation of Rites,[2] so that all succeeding editions have to adhere to them rigidly:

1. The Graduale Sacrosanctæ Romanæ Ecclesiæ, which appeared in 1907 and was declared binding upon the whole Church by a ruling of 8. April 1908.

The Gradual takes its name from the richest melodies of the graduals sung after the Epistle, and which were formerly executed from an ambo (gradus). Besides these graduals, it comprizes The Introits, Allelujas, Tractus, Sequences, Offertories, and Communions of the whole year (for the arrangement, see below).

2. The Liber Antiphonarius pro diurnis horis, which was declared standard by decree of the Sacred Congregation of Rites of the 8. Dec. 1912 and contains the Antiphons, Psalms, Hymns and Versicles of the so-called *horæ diurnæ*, of the daily office: Matins, Lauds, Prime, Terce, Sext, None, Vespers and Compline. — Some publishers have produced an extract of this book, which contains vespers and compline for the year, called "Vesperale".

62. The Gradual and Antiphonal are each divided into four sections:

a) Proprium de Tempore. This includes the Sundays and week-days of the ecclesiastical year, most of the feasts of Our Lord, and those feasts of Saints which occur between Christmas and the Epiphany.

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[1] For liturgical manuals, see Thalhofer, 63 sqq. Gastoué, le graduel et l'antiphonaire Romain (Lyon, Janin 1913).

[2] The Congregation of Rites (S. R. C. = *Sacrorum Rituum Congregatio*) was established by Sixtus V. for liturgical decisions. These are collected in the *Decreta authentica.*

b) Proprium de Sanctis. This includes some of the more modern feasts of Our Lord, and the feasts of the Saints, from 29. Nov. (Vigil of the Feast of S. Andrew, to the 26. Nov. (S. Silvester Abbas);

c) Commune Sanctorum. This contains Masses and day-office for the following orders of Saints: Holy Apostles (graduals for the vigils of these feasts) Martyrs, excluding Paschal time *(Grad.* for Martyr and Bishop, *Martyr Pontifex;* for a Martyr not a Bishop, *Martyr non Pontifex),* for one and many martyrs during Paschal time *(T. P.),* Bishop *(Pontifex),* graduals for Fathers of the Church *(Doctor),* confessors *(Confessor non Pontifex; Grad.* Abbot), Virgins and Martyrs *(Virg. et Martyr.),* Virgins only *(Virgines),* Holy Women *(pro una Martyre non Virgine; nec Virgo nec Martyr),* further Mass and daily office for church-dedication; daily office for Feasts of the Blessed Virgin, as well as *officium parvum B. M. V.,* vespers and lauds for Burial office.

d) from an Appendix: various votive Masses, Feasts of Our Lord and of the Saints only locally observed (*aliquibus in locis;* from 10. Dec. to 27. Nov.) and in particular the ordinary Mass-music (*Ordinarium Missæ*, also called *Kyriale*, the Mass for the Dead, *Toni communes Missæ*, *Te Deum* and Hymns; in the antiphonal also the *Festa pro aliquibus locis*, *Deus in adjut.*, the Psalmtones, *Benedicamus Domino* &c.).

3. The Officium Defunctorum, which appeared in 1909, and contains the Burial Rites, vespers, matins and lauds, as also the Requiem-Mass.

4. The Cantorinus Romanus, seu Toni communes Officii et Missæ, which appeared in 1911, and prescribes the Psalm-tones the *Benedicamus Domino*, and the intonations to be used for versicles, prayers and lessons.

5. The Martyrologium Romanum = The Saints'-calendar for every day of the year, which newly appeared in 1913.

6. The Office for Holy-Week and Paschal-Week and as an extract from the same the Office for the three last days of Holy-Week, which appeared in 1922.

The fresh editions of the Missale Romanum have also to reproduce the melodies as given in the standard books.

The melodies for Matins have not yet appeared.

The remaining liturgical books, such as the Pontificale Romanum (which regulates the functions of the bishop), the Rituale Romanum, (which regulates the functions of the priest, particularly the administration of the Sacraments and the Paraments) have not yet appeared in standard editions.

Numerous directions for the conduct of liturgical singing and organ-play are contained in the Caeremoniale Episcoporum, esp. in the 27. and 28. chapter of the I. book. The Ceremoniale was published by order of the Popes Clement VIII., Innocent X. and Benedict XIII. It was revised and made the standard under Benedict XIV. and Leo XIII. The liturgical directions there given, though more strictly concerned with episcopal functions, are nevertheless binding for all Catholic churches.[1]

2. Order of the Chants at High Mass and Vespers.

63. The order of the chants at Mass is familiar. Respecting Vespers,[2] the Directorium Chori or the Ordo directs as follows:

Vesp. de seq. = *Vesperæ de sequenti* i. e. the vespers pertain to the feast following. *In vesp.* i. e. they pertain to the day itself; *Vesp. a cap. de seq.* = *Vesperæ a capitulo de sequenti* i. e. the 5 antiphons and psalms are taken from the 2. vespers of the feast celebrated on that day; on the other hand, from the chapter onwards all is taken from the 1. vespers of the next festival. Regarding the rendering the following may suffice:

At Beuron-Abbey the choir consists of the officiating priest (indicated in the subjoined table by *P.*), the I. Cantor (I. C.) who intones the anthems, the 2. Cantor *(2 C.)*, who intones the psalms, the Schola *(S.)*, the group of singers who sing the odd verses of the psalms and strophes of hymns and the Choir *(Ch.)*, who sing the even verses or strophes. Various passages are sung by all *(T.* = *Tutti)*. Accordingly, the expansion of "1. C.: 2. Ant. — Chor" is: The 1. Cantor intones the 2. anthem, which is sung to the end by the choir. "2. C.: 2. Ps. — S." means: 2. Cantor intones the half of the 1. verse of the II. psalm, the schola sings the second half, the next verse is then always to be sung by the choir. (The table on the next page is an amplification of that given by Becker, p. 94.)

If the feast is a semidouble, simple or feria (noted in the calendar, after the indication of the feast, by *sd. simpl.*, or *feria*), each antiphon is simply intoned before the psalm (i. e. sung as far as the sign * or ‖); the psalm follows straightway and at its conclusion the whole antiphon is repeated.

Then there follows immediately one of the four antiphons of the Blessed Virgin (intoned by the priest or cantor with versicle and prayer. After which the celebrant chants on one note: *Divinum auxilium* &c. to which the choir responds *Amen*.

Alma Redemptoris[3] is sung from the first Vespers of the first Sunday of Advent to the second Vespers of the Purification inclusive (from first Vespers of Christmas till the Purification the versicle and prayer differ from those in Advent).

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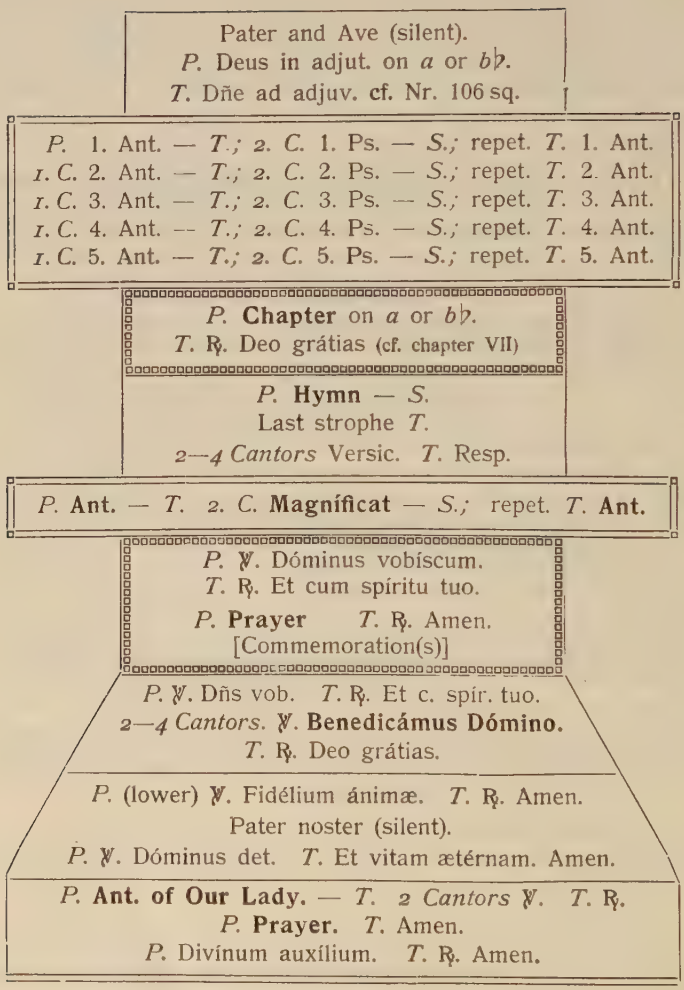
[1] Km. J. 1887, 88 sqq.

[2] Langer: Die Vesper in kirchenmusikal. Beziehung (Mus. s. 1888 Nr. 1—9).

[3] C. O. 1911. 243 sqq.

Table.


Pater and Ave (silent).
P. Deus in adjut. on a or b♭.
T. Dñe ad adjuv. cf. Nr. 106 sq.
P. 1. Ant. — T.; 2. C. 1. Ps. — S.; repet. T. 1. Ant.
1. C. 2. Ant. — T.; 2. C. 2. Ps. — S.; repet. T. 2. Ant.
1. C. 3. Ant. — T.; 2. C. 3. Ps. — S.; repet. T. 3. Ant.
1. C. 4. Ant. — T.; 2. C. 4. Ps. — S.; repet. T. 4. Ant.
1. C. 5. Ant. — T.; 2. C. 5. Ps. — S.; repet. T. 5. Ant.
P. Chapter on a or b♭.
T. ℟. Deo grátias (cf. chapter VII)
P. Hymn — S.
Last strophe T.
2—4 Cantors Versic. T. Resp.
P. Ant. — T. 2. C. Magníficat — S.; repet. T. Ant.
P. ℣. Dóminus vobíscum.
T. ℟. Et cum spíritu tuo.
P. Prayer T. ℟. Amen.
[Commemoration(s)]
P. ℣. Dñs vob. T. ℟. Et c. spir. tuo.
2—4 Cantors. ℣. Benedicámus Dómino.
T. ℟. Deo grátias.
P. (lower) ℣. Fidélium ánimæ. T. ℟. Amen.
Pater noster (silent).
P. ℣. Dóminus det. T. Et vitam ætérnam. Amen.
P. Ant. of Our Lady. — T. 2 Cantors ℣. T. ℟.
P. Prayer. T. Amen.
P. Divínum auxílium. T. ℟. Amen.

In Paschal-week and in the Office for the Dead, chapter and hymn are omitted. — The altar is incensed at festivals during the *Magnificat*. The sung portions should be so distributed with intervals of organ-passages that the incensing is completed before the repetition of the anthem.

Ave Regina[1] is sung from Compline of the Purification till Wednesday in Holy Week;

Regina cæli[2] from the compline of Holy Saturday till the first Vespers of Trinity Sunday exclusive;

Salve Regina[3] from the first Vespers of Trinity until Advent.

64. Many Vespers have one or more commemorations, i. e., after the prayer following the *Magníficat*, the Magnificat-antiphon of the feast to be commemorated, is sung with ℣., ℟. and prayer. Thus when we find in the Calendar, *Com̃. sequ. (commemoratio sequentis)* we take the Magnificat-antiphon, ℣., ℟. and prayer from the first Vespers of the following day; if we find *Com̃. præc. (præcedentis)* the Magnificat-antiphon, ℣., ℟. and prayer are taken from the second Vespers of the feast celebrated or commemorated in the Mass on that day (Calendar, *Com̃. simpl.)*; if it be *Com̃. Dom. (Dominicæ*, of the Sunday) Magnificat-antiphon of the Sunday in question; then on the days noted in the Calendar (generally on semi-doubles and days of lower rank) *Com̃. de Cruce*, Commemoration of the Cross, or the *Suffragium (suffr.) de ómnibus Sanctis.* Both of these are placed in the Antiphonale or Vesperale before Compline.

If several commemorations follow one another, only the last one has the formula for the end of the prayer, to wit, the long conclusio and the Amen, with which the choir concludes the same. With regard to the others the choir does not sing *Amen* after the prayer sung by the priest, but immediately commences the next antiphon.

At Lauds and Vespers in the Office for the Dead the antiphon of the first psalm is begun straightway (without *Pater, Deus in adjutórium);* at the end of the psalm *Réquiem ætérnam* is sung in place of *Glória Patri*, Little Chapter and Hymn are omitted. After the repetition of the antiphon for the *Benedictus* or *Magníficat* come the *Preces* (said kneeling); then in Vespers Psalm 145: *Lauda ánima*, in Lauds Ps. 129: *De profúndis*, which, however, are omitted on the day of death or burial on the 3., 7., 30. and the anniversary and also on All Souls' Day. After the prayer follows *Réquiem ætérnam* &c., and finally ℣. *Requiéscant in pace.* ℟. *Amen*, which forms the conclusion.

A similar order is observed in Matins in Holy Week.

3. Liturgical Regulations in regard to High Mass, Lauds and Vespers.[4]

65. Must everything be **sung** at High Mass, Lauds and Vespers?

[1] Revue 11, 117 — Grbl. 1919, 22 sqq.
[2] Revue 1, 103.
[3] Tribune 1911, 25 sqq. — R. greg., 1912 132 sqq.
[4] Cf. Cæremoniale Episcoporum Lib. I. cap. XXVII, Lib. II. cap. VIII and XX. Auer: Die Entscheidung der hl. Riten-Kongregation (Regensburg, Pustet 1901). — Kienle: Maß und Milde (Freiburg, Herder 1901). — Kirchenm. Jahrbuch 1887, p. 22 sq. and 1898, p. 45 sq. — Kornmüller in the Cäcilienkalender 1879 (Ratisbon, Pustet). — Krutschek: Kirchenm. — Mitterer: Die wichtigsten kirchlichen Vorschriften für katholische Kirchenmusik, 4. ed. (Ratisbon, Coppenrath 1905). — Musica sacra 1890, p. 175 sqq. — Rindfleisch, die Requiemsmessen nach dem gegenwärtigen liturgischen Recht (Ratisbon, Pustet 1914). 4. Aufl. — Drinkwelder, Gesetz und Praxis.

It is certainly desirable that, when possible, everything should be s u n g. But if circumstances render it impossible, then according to ecclesiastical regulations the following at least must always be sung:[1]

a) At High Mass: Credo and the Sequences; as regards the Gloria see p. 116.

b) In the Office: the first verse of the canticles *Magnificat, Benedictus, Nunc dimittis;* the first and last verses of the hymn, likewise all those verses at which a genuflexion is prescribed: *Veni Creator Spiritus, O Crux ave* (Feast of the Holy Cross); *Tantum ergo* and *O salutaris* when the Blessed Sacrament is exposed, and during the octave of Corpus Christi if the Blessed Sacrament is on the High Altar, *Ave maris stella,* and *Te ergo quæsumus* in the *Te Deum;* also all portions of the text at which those assembled in choir have to bow the head, and the *Gloria Patri* at the end of the psalms.

66. Those portions of the liturgy which are not sung, must, in accordance with ecclesiastical regulations, be recited, and this is certainly obligatory for all Cathedral and Collegiate churches.

If circumstances are such that this cannot be complied with, or only by greatly overstraining the choir, or in an unsatisfactory manner, advice should be sought from the *Rector Ecclesiæ,* i. e., the parish priest, and followed, unless the rule has been relaxed by the Bishop or by lawful practice.

Eminent writers uphold the view that Recitation, so long as it does not consist simply of reading, but rather approximates a solemn, clear and distinct chanting on one note such as is used almost everywhere, is to be rekoned as real chant *(Cantus),* and therefore whenever Roman decrees speak of the *Cantus*, this must, or at least may be taken to include such Recitation. (Cf. Cäcilienvereinsorgan 1907, No. 11 and 1910, Nr. 9.)

This holds without doubt when the text is intoned on one note, and the organ weaves an accompaniment round about the recitation. Nothing is prescribed beyond a clear, intelligible enunciation. But from a musical point of view, singing on one note, as almost universally practised among ourselves to be preferred. Even when the organ is omitted, this kind of recitation may just as well be regarded as singing, as the *Cantorinus* regards the rendering of the prayer in ferial style without any modulation, in the Office for the Dead, for example, as the propre singing.[2]

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[1] Stimmen 1911, Nr. 8, 9, 10. — Gregoriusblatt 1911, 7 sqq. — Cagin, *Te Deum* ou *Illatio* (Solesmes 1906).

[2] Mus. s. 1915, 147 sq. — Schmid, k. Vorschr. 21 sqq.

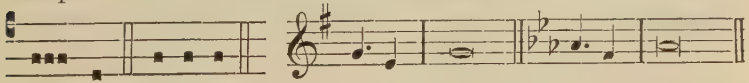
Nor is there any objection to reciting what often cannot be sung with the full choral melody, after the simple psalmody or after the richer of the *Magnificat* or *Introit.*[1]

Those who only sing such chants as they understand and have practised thoroughly, and recite the rest, serve the good cause better than those who sing beyond ability. Recitation must also, of course, be practised, and should be neither too drawling nor too hurried, but ever dignified. Preparation for it does not require very much time. If, when a melody should, properly speaking, be sung twice, recitation has to be employed once (e. g. in the Introit), a more solemn effect is produced by singing it the first time.

Pitch of the recitation note. As a general rule the reciting note should not be higher than *b*♭ nor lower than *d*. Particular circumstances should be taken into consideration, such as the character of the Office (Requiem or Festival Mass, Lent or Paschal time) the colour of the voices, acoustics of the church (a pitch suitable for one church would in another make the recitation indistinct and difficult to understand) and similar other circumstances. Care should be taken, above all, that the note adopted should fit harmoniously into the whole. Thus if the priest chants the *Oremus* at the Offertory upon *A*♭, the recitation straightway of the Offertory upon *A* would produce a jarring effect. It is of great importance to suit the reciting note to the mode of the piece just sung or about to be sung. For this purpose the following table will be serviceable:

Mode	1. and 3.	2.	5., 7. and 8.	4. and 6.
Reciting Note	= Minor third above the Final	= Final or minor third above the Final	= Final or pure fourth above the Final	= Final

Examples: Feast of St. Stephen: The Introit is to be recited the second time. It belongs to Mode 1. Thus *sæculórum. Amen* and the reciting note read in the Gregorian notation and corresponding transposition:

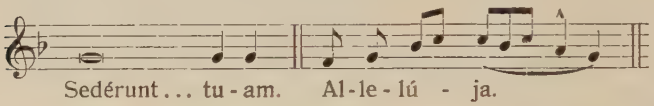


[1] Mus. s. 1915, 181.

The Introit would be intoned at the same pitch, even if it were not to be sung at all.

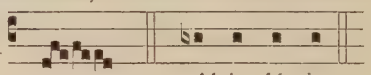
The Gradual only to be recited, the *Allelúja.* in Mode 2, to be sung. The recitation would be therefore on the Final of Mode 2.

Transposed it would appear thus:



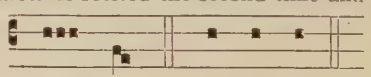
When recitation is thus followed by singing, the effect is enhanced if the reciting note is not too high, the pitch given in the second place in the table would not therefore be employed.

The Gradual is to be sung and the *Alleluja* recited. As the Gradual is in Mode 5 the final might be used for the recitation or the following note taken:

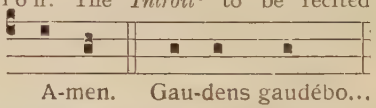


Easter Monday: The Gradual can only be recited, the *Alleluja* on the other hand be sung in Mode 8. The reciting note of the Gradual is accordingly the Final of Mode 8.

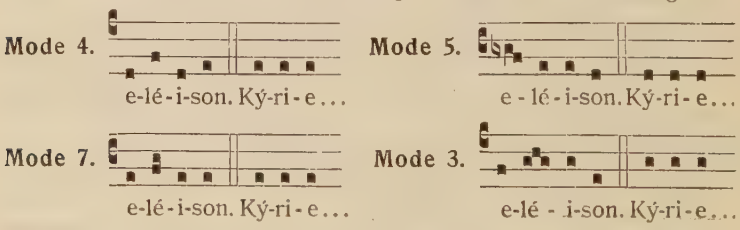
Ascension Day: The *Introit*[1] is recited the second time and is in Mode 7. *Sæculórum. Amen* and recitation thus:



Immaculate Conception: The *Introit*[2] to be recited only the second time. It is in Mode 3, therefore *sæculórum. Amen* and reciting note read:



If the recitation occurs between two pieces that are sung, as, for example in the Kyrie, it will be better in all Modes to take the recitation on the Final, but in Mode 3 a minor third higher.



[1] Revue 21, 107 sqq. — Chorbote 1913, 26 sqq.
[2] Revue 18, 137 sqq. — „K. S." 1911, 129 sqq.

When the anthems and the 2. and 4. strophes of the hymn cannot be sung, the pitch of the recitation note should conform to the rule given for the *Kyrie*.

See p. 28 sqq. for the Rhythm of Recitation.

67. W h o i s t o s i n g? The chants at Lauds and Vespers can be rendered without difficulty by the whole choir, with the exception of some of the longer antiphons for the *Benedictus* and *Magnificat*. In the psalms and hymns the verses or strophes should be sung alternately by two choirs. The same may be said of the *Gloria* and *Credo* at High Mass. How and by whom the other Mass chants are to be rendered will be explained later. In Lauds and Vespers the priest intones the *Deus in adjutorium* etc., the first antiphon, first verse of the hymn, the antiphon of the canticle and the antiphon of Our Lady. The intonations of the priest at High Mass are well known.

B. Various Types of Plain-song Melodies.

CHAPTER VII.

Psalmody.

68. In the earliest years of the Church, Psalmody consisted of s o l o s i n g i n g interspersed with a kind of refrain sung by the congregation, as was the custom in the Jewish synagogue. Thus, at Alexandria during the persecution, according to the instructions of St. Athanasius, the people answered each verse chanted by the deacon with the refrain "For His mercy endureth for ever" (Ps. 135, 1). And at the translation of the relics of the martyr Babylas from Daphne to Antioch, the people sang in alternation to the psalmody of the choir "Let them all be confounded that adore graven things, and that glory in their idols" (Ps. 96, 7).

It is also to the Church of Antioch in the fourth, or according to some, in the second century that we owe the present almost universal custom of singing the psalms with two alternate choirs.

St. Ambrose introduced this antiphonal chant into Milan. And at first choirs of men and women, or men and boys stood opposite to each other so that the response to the first choir was upon the octave, as is shown by the use of the word antiphon borrowed from Greek music, and by the expression "to sing on the octave." The antiphon in its present signification is indeed a development either of the instrumental prelude which in the synagogue preceded the singing of the psalm, and led directly into its melody, or of the solo which served the same purpose. By degrees it grew more elaborate, and was inserted between the verses of the psalm just as now on the Purification the *Nunc dimittis* is interwoven with the antiphon.

One method of singing the psalms which is, however, seldom used, is the *Tonus in directum* (cf. the psalm after the Rogation litanies) in which all the verses of the psalm are sung without any antiphon either preceding or being interpolated. The *Tractus* in the Mass serves as a contrast to this.

69. The psalms consist of several verses sung alternately by two choirs. Each verse has two parts which are separated by an asterisk.

The Canticles (Hymns of praise) *Magnificat*, *Benedictus*, *Nunc dimittis* and others are treated according to the rules for the psalms.

70. There are eight psalm tones in general use, to which must be added the *Tonus Peregrinus* occasionally employed.

For exceptional circumstances there are now also two tones, called *Tonus in directum* of which the second is not formally prescribed.

71. The tone of the psalm is indicated at the beginning of its antiphon by a Roman numeral, or by *Tonus pereg.(rinus)*.

A letter affixed to the numeral gives the last note of the final cadence:

a b c d e f g
A B C D E F G

corresponding to modern notation:

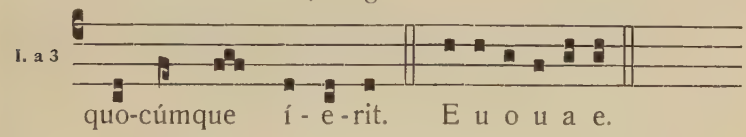
a b c d e f g

If this last note of the cadence is likewise the Final of the mode, the capital letters are used. If formulæ of the same mode close on the same note, the letters are numbered.

For example VIII. G means that both antiphon and psalm-tone belong to Mode 8 and that the latter closes with the final cadence G (capital letter because Mode 8 has this note for its final). I. a 3 denotes that

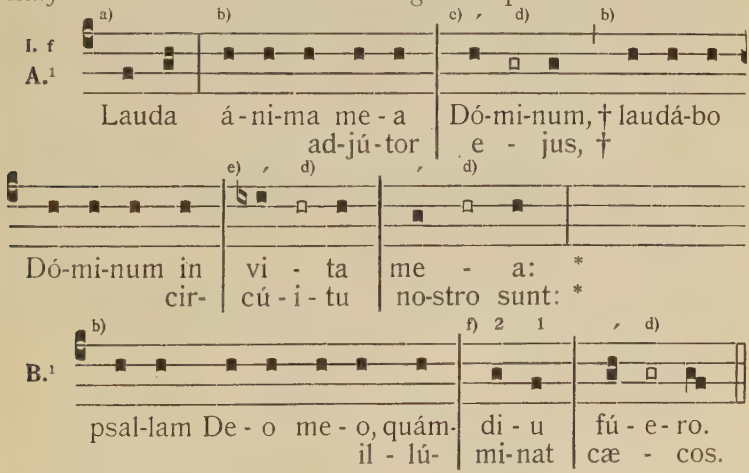
the formula of the first mode to be used is the third of those closing on a *(la)*. When an asterisk marks the letter, refer to the psalm-tone in question pg. 72 and 75.

In addition, as in some former editions of the chant, the Final to be employed is shown at the end of each antiphon by notes under which are placed the vowels of the words *sæculorum. Amen*, e. g.:



A. Constituent Parts of the Psalm Tone.

72. The parts which go to make up the psalm melody may be seen from the following example:


a) b) c) d) b)
I. f
A.[1]
Lauda á - ni-ma me - a Dó-mi-num, † laudá-bo
ad-jú-tor e - jus, †
e) d) d)
Dó-mi-num in vi - ta me - a: *
cir- cú - i - tu no-stro sunt: *
b) f) 2 1 d)
B.[1]
psal-lam De - o me - o, quám- di - u fú - e - ro.
il - lú- mi-nat cæ - cos.

In the first part of the verse:

a) denotes the Intonation *(initium)*, sung only in the first verse of the psalms, but throughout the *Magnificat, Benedictus* and *Nunc dimittis;*

b) denotes the Dominant, or Tenor, corresponding to the dominant of the mode being used;

[1] In this as in subsequent examples A denotes the first part of the Verse and B the second part.

c) is the Flexa, which, however, is not prescribed; after it the chant returns to the dominant (b);

d) marks the accessory syllable *(syllaba supervéniens);* over this our "School" places a white note;

e) is the Mediation or middle cadence, here in the example with two accented notes.

In the second part of the verse:

b) shows the recitation on the same Dominant as in the first half-verse; the *Tonus peregrinus* alone changes the Dominant;

f) marks the final cadence *(Terminátio* or *Differéntia),* in this example with one accented note and a twofold preparation (shown by the numbers over the 2 notes preceding the accent);

d) accessory syllable as before.

73. Both middle and final cadences have either one or two accented notes or neums.

Rule I: **If the cadence has but one accented note or neum, the antepenultimate syllable of the half-verse, if accented, is sung to that accented note, otherwise always the penultimate syllable.**

The antepenultimate is therefore the first thing to be considered. If accented, it falls to the accented note; if unaccented, then the penultimate is sung to the accented note.

Thus: sáeculi *, glória *, vígilo. judícium.

Also: Aaron. Israel. Jerúsalem *, Ephrata *.

Also: confírma me. super me. mea est.
multiplicáti sunt.

But: tuos *, tabéscet *, iniquitátem.
Sion. Jacob. Cedar.
in nos. es tu. a me. de te.
vivífica me. Israel est. cognósceret me.
éripe me. génui te. diligéntibus te.

74. According to a decision of the Sacred Congregation of Rites, July 8th 1912, this rule can be applied without exception, even if a monosyllable or indeclinable Hebrew word stands at the end of the first part of the verse.

In the latter case, however, the *Mediátio corrépta* may be used: the last note of the cadence is omitted, and the monosyllable or last syllable of the Hebrew word is placed under the accented note.

Thus: *super vos* *, *potens est* *, *ex Sion* *, *Jerusalem* *.

The *Mediatio correpta* can be used only in a middle cadence with one accented note.

Rule II: If the cadence has two accented notes or neums the antepenultimate syllable of the first half-verse, if accented, is sung to the last accented note or neum, otherwise always the penultimate. Then the third-next syllable, counting backwards is, if accented, sung to the other accented note or neum, if unaccented, the second next syllable.

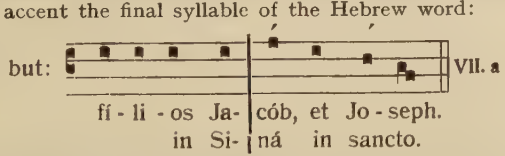
This second rule is therefore merely a twofold application of the first rule.

In the practical application of Rules I. and II., regard every monosyllable standing in the third last position as unaccented *(in, ab, tu, te, os, pes, Og* etc.).

Thus: dómui Aaron. et usque in sáeculum.
dicat nunc Israel. mirabílibus super me.
principáli confírma me. decórem indútus est *,
eam in Ephrata *.

But: Móysi et Aaron. Israel in Dómino.
invenérunt me. miserátor Dóminus *,
séminant in lácrimis *, faciéntibus eum *,
singuláriter in spe *, super me os suum *,
benedictió-nem.

The Cantorinus notes a single, rare exception: when there occurs before the last verbal accent a syllable (a word or part of a word) preceded by a polysyllabic Hebrew word, e. g., Jacob *et* Joseph, then we may sing, in order to accent the final syllable of the Hebrew word:



This holds good only for the penultimate accent of the cadence and only for a Hebrew word and is here not obligatory.

75. If there is a preparation for the cadence (see on p. 67 the notes of the final cadence marked 1 and 2) then the 1—3 syllables preceding that syllable sung to the accented note are set to the 1—3 preparatory notes or neums without regard to the verbal accent.

76. Should a syllable with the accented note be followed by two syllables, the first of these is considered as an accessory syllable *(syllaba superveniens)*, e. g. the *mi* in Do-*mi*-nus, in me-*us est* the *us*, in imple-*bit* ru-*i*-nas the *bit*.

Rule: In the middle cadence the accessory syllable is always sung on the pitch of the next-following note (Cf. 1. mode).

Cf. the middle cadence and the closing cadences I. g and I. D in the 1. mode.

Similarly in the closing cadence. On the other hand, in the closing cadence it is sung on the pitch of the preceding accented note:

a) if the note above the accessory syllable would otherwise form a descending semitone with the following note;

Compare the closing cadences III. a, III. b and that of the *Tonus peregrinus;*

b) after the last accented note of every closing cadence of the 7. mode.[1]

In the closing cadences I. D 2, IV. E and the middle cadences of the 3. mode and the solemn cantica-melody of the 1., 3., 6. and 7. modes, the accessory syllable is sung on the otherwise accentuated *clivis* and a note is interpolated of the pitch of the first following note; but in the middle cadences of the 3. mode (as above in exception a) of the pitch of the preceding note. The note is called *anticipata.*

It is of advantage always first to know the tenor of the mode employed. This makes it easier to find the *Initium* and the cadences.

Several psalm-tones have different forms for the final cadence. These form artistic transitions to the antiphon and afford agreeable variety.

[1] Cf. P. Doll, Vespertinum, Popular edition (Regensburg, Pustet 1915) p. 7.

B. Classification of the Psalm Tones.

77. We distinguish:

I. Psalm-tones with one accented note or neum in middle and final cadences, viz: 2, 8, 6, 4, accordingly all with even numbers, moreover, the seldom employed *tonus peregrinus, tonus in directum* and the tone used in Easter week.

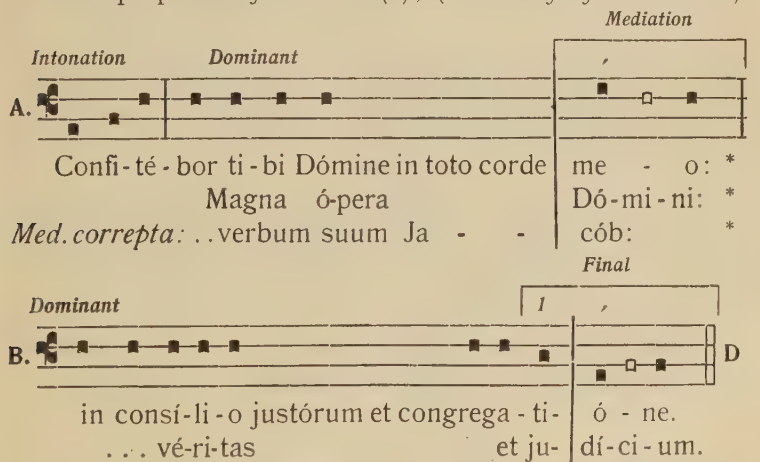
II. Psalm-tones with two accented notes or neums in one of the two cadences, viz: 5, 1, 3.

III. One tone with two accented notes in both cadences, viz: Tone 7.

I. Psalm-Tones with one accented note.

Tone 2.

78. Intonation: 3 separated notes; Dominant *fa;* Mediation with one accented *sol* (accessory syllable on *fa*, or *Mediatio correpta*); one form of Final with accented *do* and one preparatory note *mi* (1); (accessory syllable on *re*).



This tone is seldom written with the *Do* clef and the Final *la*.

Exercises a) for the Intonation: *Dixit Dóminus, Benedíctus, Et exsultávit, Crédidi.*

Scholars must not be allowed totry them at random, but should be asked: "Which syllable comes under the first note, which under the second, which under the third?" Then they may sing the examples.

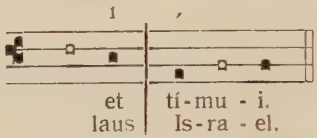
b) For Mediation without accessory syllable: *inimícos tuos *. splendóribus sanctórum *, pœnitébit eum *, dextris tuis *, implébit ruínas *, via bibet *.*

First fix the syllable which falls under the accented *sol*, thus in the examples given: *tu*, *ctó*, *e* &c.; then sing.

c) For Final without accessory syllable: *dextris meis. pedum tuórum. génui te* (NB. *génu-i te). iræ suæ reges. terra multórum. exaltábit caput.*

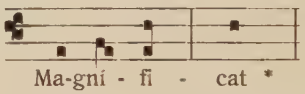
Here again it must first be settled which syllable comes under the accented *do*, then counting one syllable back, which is the one for the preparatory note *mi;* thus: *me*, one syllable back *tris; ó*, one syllable back *tu.*

Incomplete final cadence.

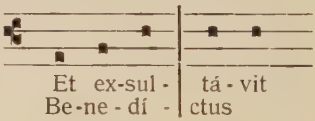


Here the first white note marks the dominant note which drops out cf. p. 74 sqq., afterwards the white note marks also the omitted notes of the cadence.

The word *Magníficat* has this intonation:

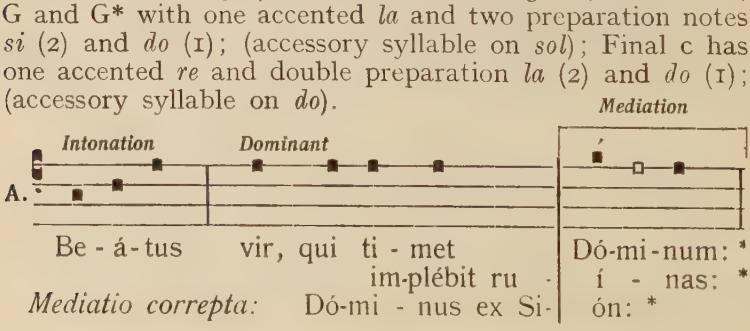


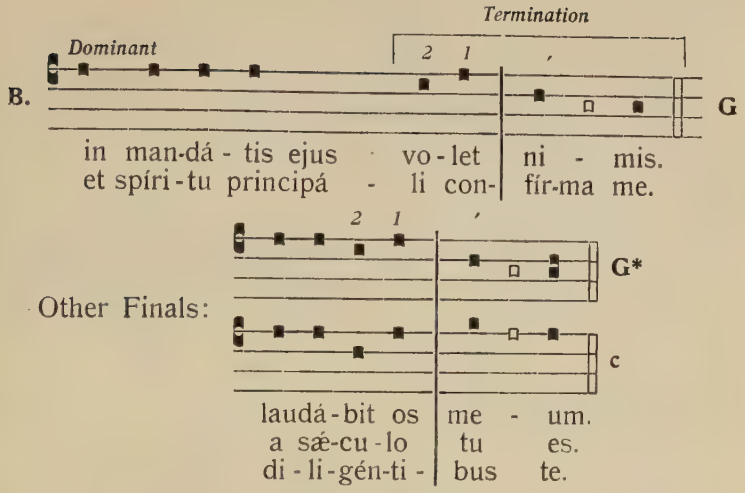
The rest of the verses and the whole of the *Benedíctus* have the usual intonation:



Tone 8.

79. Intonation: 3 separated notes; Dominant *do;* Mediation with one accented *re;* (accessory syllable on *do*, or *Mediatio correpta*); number of finals 3: G, G* and c; G and G* with one accented *la* and two preparation notes *si* (2) and *do* (1); (accessory syllable on *sol*); Final c has one accented *re* and double preparation *la* (2) and *do* (1); (accessory syllable on *do*).




Termination
Dominant
2 1
B.
G
in man-dá - tis ejus vo - let ni - mis.
et spíri - tu princípá - li con- fír-ma me.
Other Finals:
2 1
G*
c
laudá - bit os me - um.
a sæ-cu - lo tu es.
di - li - gén - ti - bus te.

If the antiphon be marked with G*, either final formula G or G* can be used.

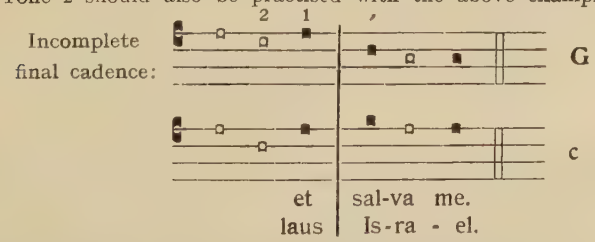
Exercises a) for Intonation, as for Tone 2;

b) for Mediation with accessory syllable: *ópera Dómini *, hereditátem géntium *, sáeculum sáeculi *, in judício *, gentes Dóminus *, altis hábitat.*

c) for Final with accessory syllable: *órdinem Melchísedech. sáeculum sæculi. véritas et judícium. non commovébitur. exaltábitur in glória. laudáte nomen Dómini.*

The accessory syllable has met with all kinds of treatment in this psalm-tone, hence the necessity of attentive exercise (the syllable *chi* comes under the accented *la;* two syllables back: *nem*, and accessory syllable *se* on *sol)*. The Finals *G** and *c* must also be practised.

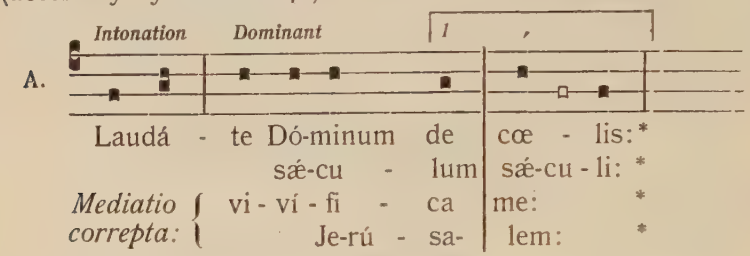
Tone 2 should also be practised with the above examples.



The word *Magnificat* has the same intonation as the 2. mode. The remaining verses and the whole *Benedictus* have the usual intonation.

Tone 6.

80. Intonation: one note and one inseparable *podatus;* Dominant *la,* Mediation with one accented *la* and simple preparation *sol;* (accessory syllable on *fa;* or *Mediatio correpta*); one form of Final with one accented *sol* and double preparation *fa* (2) and one inseparable *podatus sol, la* (1); (accessory syllable on *fa*).

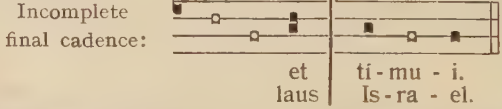


Occasionally this mode is marked with the Do-clef on the 2. line.

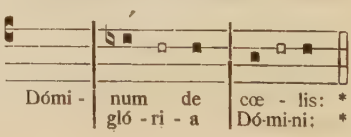
Exercises for a) Intonation: *Lætátus sum, Crédidi* (NB. *Cré* upon *fa*, first *di* on *sol la), Quia fecit, Et tu puer, Illumináre, Glória* (NB.);

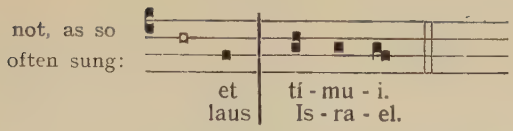
b) for *Mediatio correpta: Deus Israël* *, *locútus sum* *, *éripe me* *, *propitiátio est* *, *in me est* *, *ex Ephrata* *, *Dómine David* *, *sol non uret te* *;

c) for final cadence with and without accessory syllable: *qui custódit eam. qui ædíficant eam* (NB. *fi* must be sung to the preparatory note *fa). panem dolóris. átriis tuis Jerúsalem. nómini Dómini. diligéntibus te. érigens páuperem.*



[1] This mediation, numbered in the old Tonalia mediation 2 for longer verses, has been in general use since the 16th century; formerly the 6th tone had the same mediation as the 1st, which may also always be employed in the 6. mode. In the *Cantorinus* it even occupies the first place;

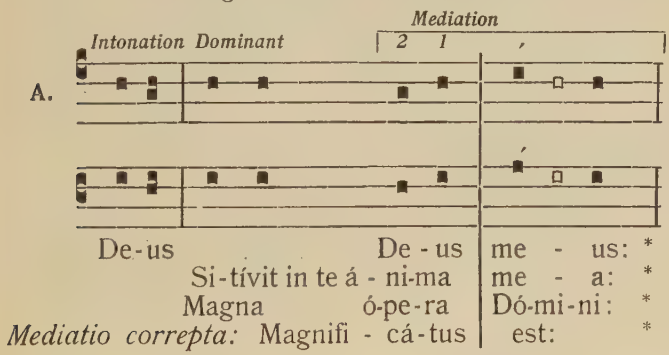


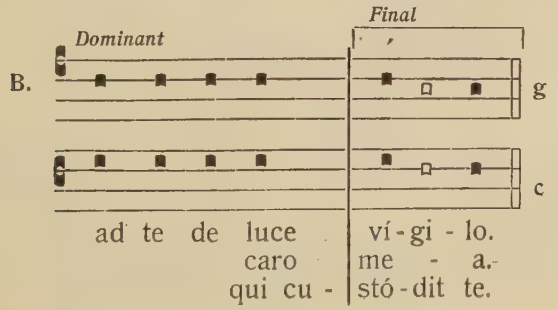


Tone 4.

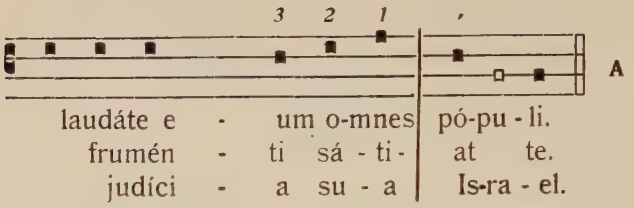
81. Intonation: 1 note and 1 inseparable *podatus*, Dominant *la* (or *re*) Mediation with 1 accented *si* and two preparation notes *sol* (2) and *la* (1) — or with one accented *mi* and two preparatory notes *do* (2) and re (1); (accessory syllable on *la;* or *Mediatio correpta*). Forms of Final; g with 1 accented *la;* (accessory syllable on *sol*); E with 1 accented *clivis sol fa* and 3 preparatory notes *sol* (3) *la* (2) *si la* (1); (accessory syllable see p. 76 sq.).

Tone 4 also occurs in the transposition to the fourth before the closing-formulas A, A*, c.

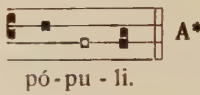

Mediation
Intonation Dominant
2 1
A.
De-us De - us me - us: *
Si-tívit in te á - ni-ma me - a: *
Magna ó-pe-ra Dó-mi-ni: *
Mediatio correpta: Magnifi - cá-tus est: *

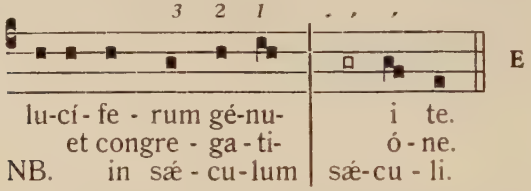


Other finals:



If the antiphon is marked A*, either A or A* can be used.





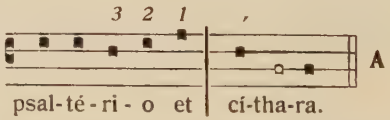
Exercises a) for the Intonation: same as for Tone 6;

b) for Mediation with and without accessory syllable and *Mediatio correpta: miserationum tuárum *, coram te feci *, concéptus sum *, gáudium et lætítiam *, mea apéries *, voluntáte tua Sion *, domus Aaron *, qui timent Dóminum *, circuiérunt me *, evérsus sum, ut cáderem *, factum est istud *, Dómini Dómino *;*

c) for Final with and without accessory syllable in form *g: et glóriam tuam.* ***laudábunt te.*** *vúlpium erunt. eum in sæcula. fílii hóminum Dómino. mandávit et creáta sunt. vólucres pennátæ. cubílibus suis. increpatiónes in pópulis. ómnibus sanctis ejus. in mánicis férreis. psaltério et cíthara.*

Similarly for forms: *c*, *A* and *A**. In *A* and *A** take care not to sing: *psalté-ri-o et cíthara.* (d c c d e c c a)

but:

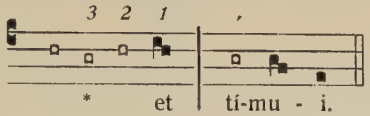


82. For the closing cadence IV. E with accessory syllable see p. 70.

Exercises for this rule: *dormí-tet qui cu-stó-dit te. (sto* comes below the white g, *dit* below the black g) *órdinem Melchísedech. confiténdum nómini Dómini. in médio tui Jerúsalem. a fácie tua fúgiam. sustínui* (g a b g gf e)

le Dómine. apud eum redémptio. saturábo pánibus. quáeritis mendácium. multiplicáti sunt. principáli confírma me. non delectáberis. Deus non despícies.

Incomplete final cadence:



Any psalm may now be practised in tones 2., 4., 6. and 8.

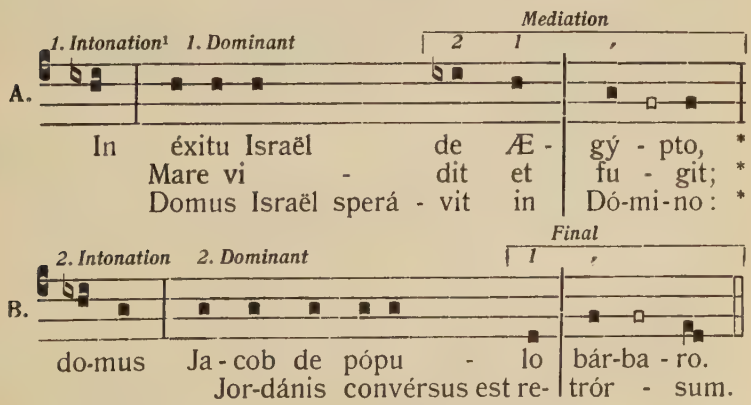
Psalm-tones occasionally used.

Tonus peregrinus.

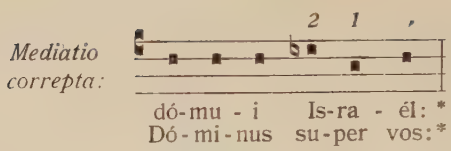
83. 1. Intonation: 1 inseparable *podatus;* 1. Dominant *la*; Mediation with 1 accented *sol* and twofold preparation *sa* (2) and *la* (1); (accessory syllable on *fa;* or *Mediatio correpta*); 2. Intonation: 1 inseparable *podatus* and 1 note; 2. Dominant *sol;* one final with 1 accented *fa* and simple preparation note *re;* (accessory syllable on *fa*).

It is noteworthy that in this tone the first verse has an intonation in each part, and further that the second part of the verse always has a different Dominant to that of the first. It is thus really a foreign or strange tone *(peregrinus).*

This tone is used only for the psalm *In exitu Israël* in the Sunday vespers, for the vesper-psalm *Laudate pueri* and the canticle *Benedicite* in the Lauds.

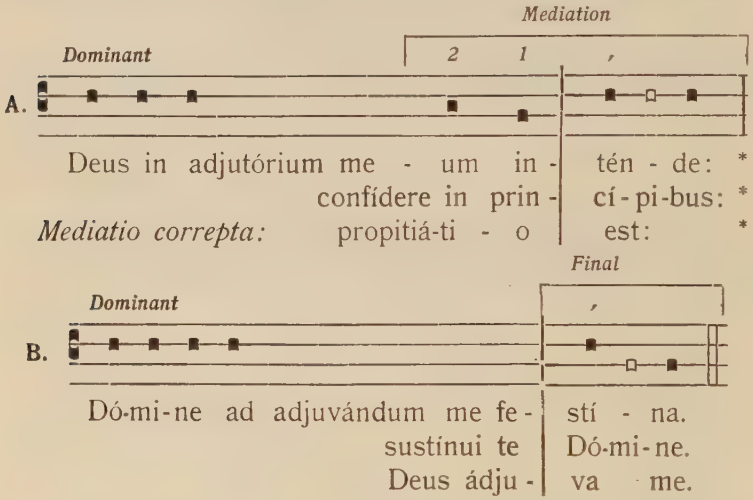

Mediation
1. Intonation[1] 1. Dominant
2 1
A.
In éxitu Israël de Æ - gý - pto, *
Mare vi - dit et fu - git; *
Domus Israël sperá - vit in Dó-mi-no: *
Final
2. Intonation 2. Dominant
1
B.
do-mus Ja-cob de pópu - lo bár-ba - ro.
Jor-dánis convérsus est re- trór - sum.

[1] The intonation is omitted in the second and following verses.

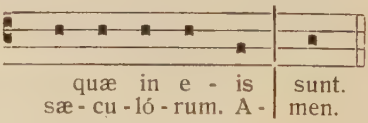


Tonus in directum.

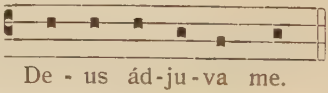
84. No intonation: Dominant *do;* Mediation with 1 accented *do* and two preparatory notes *si* (2) and *la* (1); (accessory syllable on *do;* or *Mediatio correpta*); one form of Final with 1 accented *do;* (accessory syllable on *la*).



A monosyllable or the last syllable of an indeclinable Hebrew word occurring at the end of the verse may be sung a whole tone higher:



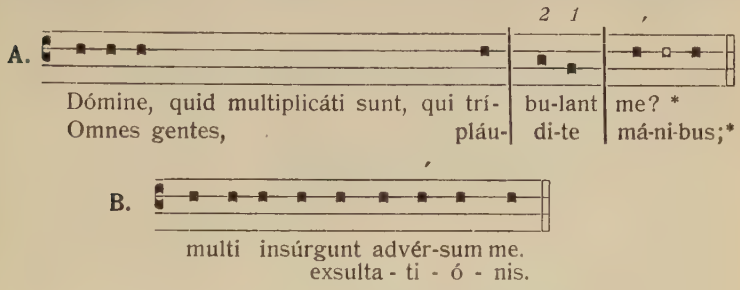
Should a dactyl precede the monosyllable it may be sung thus:



This psalm-tone is used for the psalm at the end of the Rogation Litanies.

In the monastic rite, the psalms *Dómine quid multiplicáti sunt* at the beginning of Matins and *Deus misereátur* at the beginning of Lauds are

sung to this tone: also the psalms for Grace after meals. The Final has no cadence and is only defined by a somewhat stronger accent and a ritardando. E. g.:

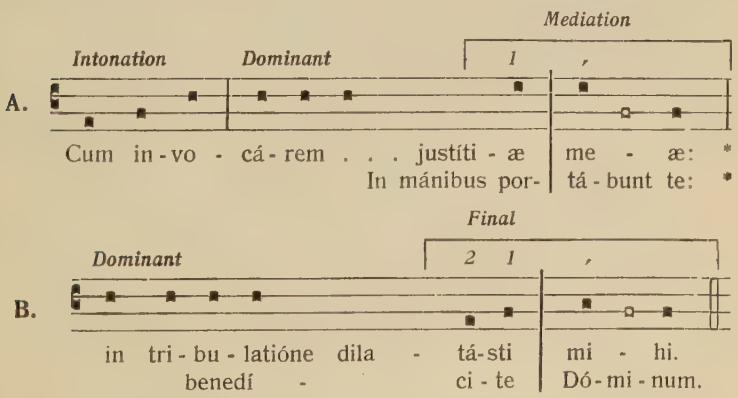

2 1
A.
Dómine, quid multiplicáti sunt, qui trí- bu-lant me? *
Omnes gentes, pláu- di-te má-ni-bus;*
B.
multi insúrgunt advér-sum me.
exsulta - ti - ó - nis.

Psalm-tone for Easter week.

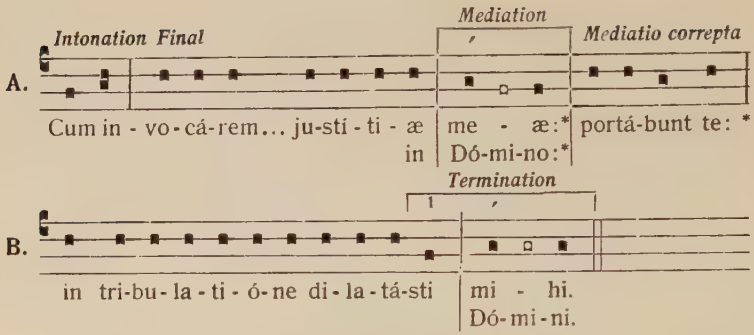
(Tonus ad libitum.)

85. In Compline on Holy Saturday and in the Little Hours of Easter Sunday and Easter week, which are sung without any antiphon, the psalms and *Nunc dimíttis* may be sung to this tone.

Intonation: 3 separate notes, Dominant *do*, Mediation with 1 accented note and 1 preparatory *re;* (accessory syllable on *la;* by way of exception no *Mediatio correpta);* one Final with 1 accented note *si* and two preparatory *sol* (2) and *la* (1); (accessory syllable on *la).*


Mediation
Intonation
Dominant
1
A.
Cum in - vo - cá - rem . . . justíti - æ me - æ: *
In mánibus por- tá - bunt te: *
Final
Dominant
2 1
B.
in tri - bu - latióne dila - tá-sti mi - hi.
benedí - ci - te Dó - mi - num.

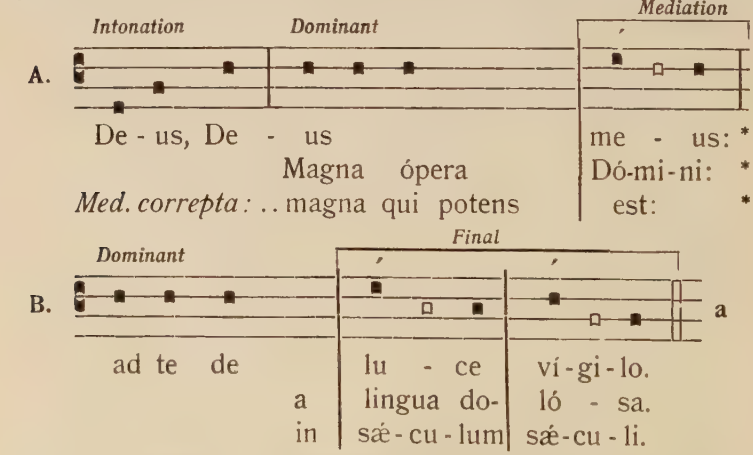
For the Little Hours of All Souls' Day the *Antiphonale* prescribes a particular tone: Intonation 1 note and 1 inseparable *podatus;* Dominant *la;* Mediation with 1 accented *sol;* (accessory syllable on *fa;* or *mediatio correpta);* one final with 1 accented sol and simple preparation note *fa.*


Intonation Final
Mediation
Mediatio correpta
A.
Cum in - vo - cá - rem... ju - stí - ti - æ
me - æ:*
portá - bunt te: *
in
Dó - mi - no:*
Termination
B.
in tri - bu - la - ti - ó - ne di - la - tá - sti
mi - hi.
Dó - mi - ni.

II. Psalm-tones with two accented notes or neums in one of the two cadences.

Tone 5.

86. Intonation: 3 separate notes; Dominant *do;* Mediation with 1 accented note *re;* (accessory syllable on *do;* or *Mediatio correpta*); one form of Final with 2 accented notes: *re* (accessory syllable on *si*) and *do* (accessory syllable on *la*).



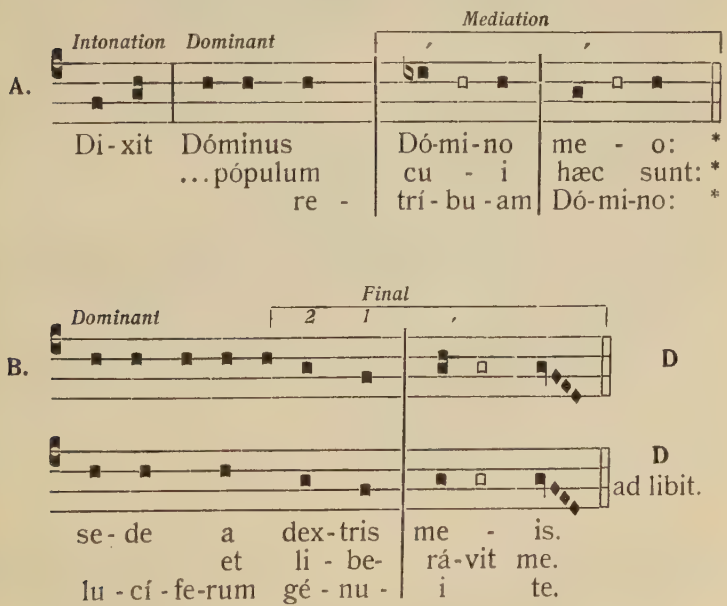
Exercises a) for Mediation: *cognovísti me *, meas de longe *, sciéntia tua ex me *, meas dilúculo *, tu illic es *, illuminābitur *, dedúcet me, * omnes scribéntur *, magnificátus es *, in occúlto *, Dómine óderam *, in me est *, et Fílio *;*

b) for Finals with and without accessory syllable *a*) after the last accented *do: resurrectiónem meam. fácie tua fúgiam. laudábile nomen Dómini. órdinem Melchísedech. lucíferum génuì te. exaltábitùr in glória. non commovébitur. véritas et judícium;*

β) after the accented *re* (last but one): *iræ suæ reges. in terra multórum. inimicórum tuórum. annuntiábit pópulo suo. miserátor et justus. non póterò ad eam. peccatórum períbit. cœlos glória ejus.*

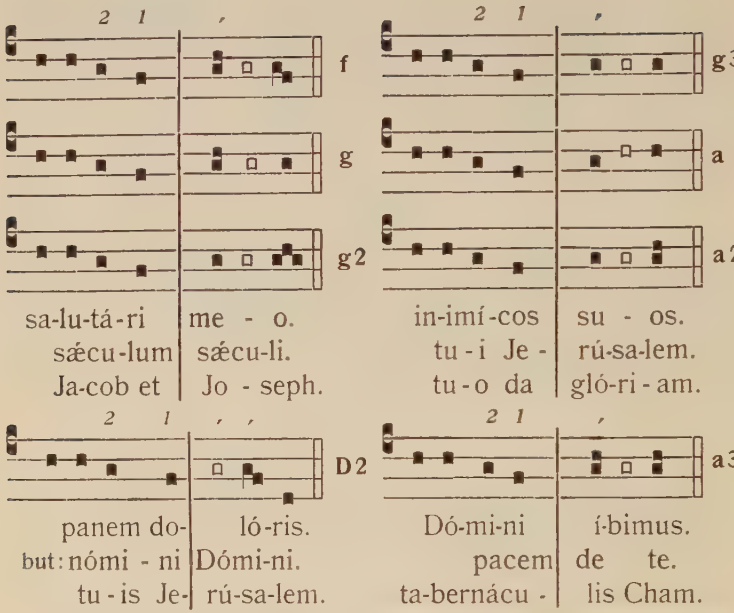
Tone 1.

87. Intonation: 1 note and one inseparable *podatus;* Dominant *la;* Mediation with 2 accented notes: *si* (accessory syllable on *la*) and *sol* (accessory syllable on *la*): number of finals 10: *D, D ad libitum* (may be taken instead of *D*) *f, g, g2, g3, a, a2, a3, D2.* All these (except *D2* with the *anticipata*) have 1 accented *sol* or *sol la;* 2 preparation notes *sol* (2) and *fa* (1); (accessory syllable on *sol*).



It is advisable to retard the *Climacus* somewhat.

Other finals:



In *D2* the rule cited at p. 70 comes into force. If preferred, *g* may be used instead of *g* 2, and *a* 2 instead of *a* 3.

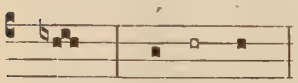
Exercises: a) for Mediation with and without accessory syllable *α)* after (last) accented *sol: ancíllæ suæ *, progénie in progénies *, ad patres nostros *, Dóminùs ex Sion ** (NB. no *Mediatio correpta!* Why?), *splendóribùs sanctórum *, omnes gentes Dóminus *, a terra ínopem *, eum cum princípibus *, stérilem in domo *, propter quod locútus sum *;*

β) after the accented (last but one) *sa: vias meas prævidísti *, ibo a spíritu tuo *, possedísti renes meos *, libro tuo omnes scribéntur *, amici tui Deus *, ódio óderam illos *, et scito cor meum *, iniquitátis in me est *;*

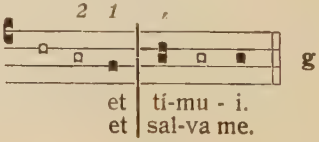
b) for the Final: *in via ætérna. sémitas meas. declináte a me. et adhuc sum tecum. in médio tui Jerúsalem. érigens páuperem. laudábile nomen Dómini.*

The different Finals should now be taken successively and particular attention paid to *D2*.

Incomplete Mediation:

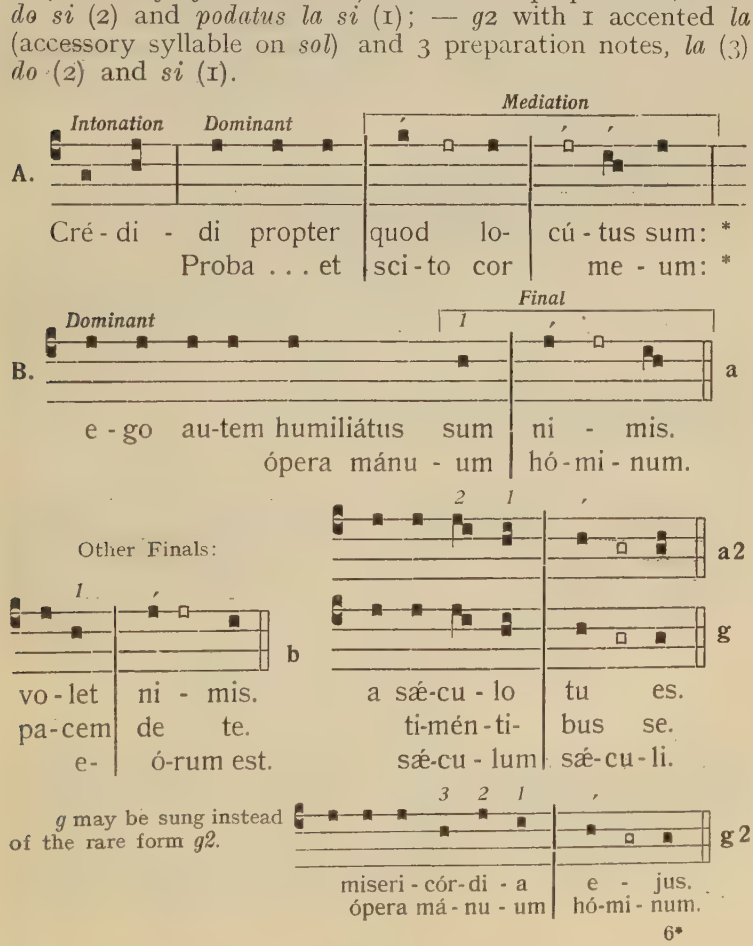


Incomplete Final:



Tone 3.

88. Intonation: 1 note and 1 inseparable *podatus*, Dominant *do;* Mediation with 2 accented notes: *re* (accessory syllable on *do*) and accented *clivis si la* (accessory syllable, *anticipata*). Number of Finals 5: *b*, *a*, *a2*, *g* and *g2*; *b* and *a* with 1 accented *do* (accessory syllable on *do*) and 1 preparation note *la* (1) — *a2* and *g* with 1 accented *la* (accessory syllable on *sol*) and double preparation, *clivis do si* (2) and *podatus la si* (1); — *g2* with 1 accented *la* (accessory syllable on *sol*) and 3 preparation notes, *la* (3) *do* (2) and *si* (1).

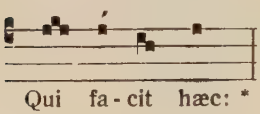

Intonation
Dominant
Mediation
A.
Cré - di - di propter quod lo- cú - tus sum: *
Proba . . . et sci - to cor me - um: *
Dominant
Final
B.
a
e - go au-tem humiliátus sum ni - mis.
ópera mánu - um hó - mi - num.
Other Finals:
a2
g
b
vo - let ni - mis. a sǽ-cu - lo tu es.
pa-cem de te. ti-mén - ti- bus se.
e- ó-rum est. sǽ-cu - lum sǽ-cu - li.
g may be sung instead of the rare form g2.
g2
miseri - cór - di - a e - jus.
ópera má - nu - um hó-mi - num.

Exercises a) for Intonation: *Meménto Dómine. De profúndis. Dómine probásti. Crédidi. Laudáte púeri. Confitébor;*

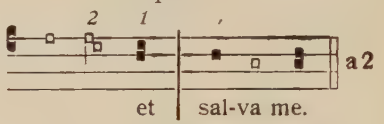
b) for Mediation with accessory syllables: *Meménto Dómine David* (no *Mediatio correpta!)* *, *jurávit Dómino* (NB!) *, *somnum óculis meis* *, *invéniam locum Dómino* *, *eam in Ephrata* *, *Dómine in réquiem tuam* *, *induántur justítiam* *, *eórum usque in sáeculum* *;

c) for the Final: *mansuetúdinis ejus. Deo Jacob. saturábo pánibus. sáeculum sáeculi. exaltávit húmiles. ejus in sáecula. pópulo bárbaro. agni óvium. Dei Jacob. tuo da glóriam. mánuum hóminum.*

Incomplete Mediation:



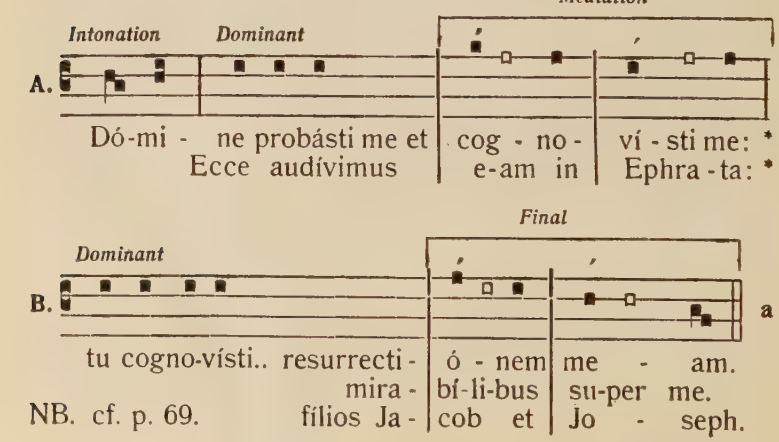
Incomplete Final:



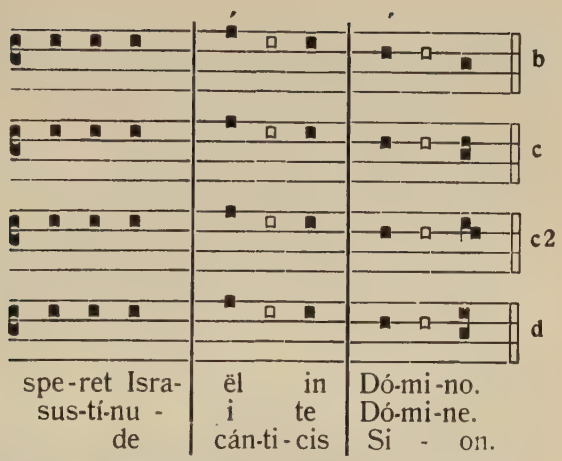
III. One Psalm-tone with two accented notes in both cadences.

Tone 7.

89. Intonation: 2 inseparable neums: *clivis do si* and *podatus do re:* Dominant *re*; Mediation with 2 accented notes: *fa* (accessory syllable on *mi*) and *re* (accessory syllable on *mi*); number of Finals 5: *a, b, c, c2, d*; all with 2 accented notes: *mi* (accessory syllable on *re*) and *do* (accessory syllable on *do*).


Mediation
Intonation
Dominant
A.
Dó-mi - ne probásti me et cog - no - ví - sti me: *
Ecce audívimus e-am in Ephra - ta: *
Final
Dominant
B.
a
tu cogno-vísti.. resurrecti - ó - nem me - am.
mira - bí-li-bus su-per me.
NB. cf. p. 69. fílios Ja - cob et Jo - seph.

Other Finals:

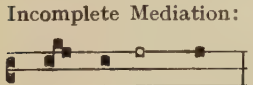


Exercises a) for Intonation: *Lætátus sum. Ad Dóminum. Crédidi* (NB!). *Beáti omnes. Confitébor. De profúndis;*

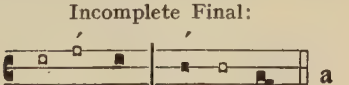
b) for the Mediation: *propter quòd locútus sum *, in excéssu meo *, retribuam Dómino *, salutáris accípiam *, omni pópulo ejus *, ego servus tuus *, et còqnovísti me *, sciéntia tua èx me *, in cœlum tu illic es *, pennas meas dilúculo *;*

c) for the Final: *resurrectiónem meam. póterò ad eam* (NB!). *a fácie tua fúgiam. in delíciis meis. in inferióribus terræ. cognósce sémitas meas. in via ætérna.*

Incomplete Mediation:



Incomplete Final:



C. Rules for Intonation and Flexa.

Intonation.

90. In every sung Office (even in ferial and Requiem Offices) the Intonation is used only for the first verse of the psalms and the canticles of the Old Testament, but in the canticles of the New Testament *(Benedíctus, Magníficat, Nunc dimíttis)* it is sung to every verse.

When two or more psalms or various parts of the same psalm belong to one anthem, and each of them closes with a *Glória Patri*, then each must lead off with the intonation, e. g. the vespers of ordinary Sundays and ferials of Paschal time.

If the first half of the verse contains but 3 or 4 syllables, the Intonation is omitted. Thus in the *Nunc dimíttis* the verse *Quod parásti* begins in Tone 8 straightway on the Dominant, in Tone 3 with the second last accent of the Mediation:

Quod pa-rá-sti * Quod pa-rá-sti *

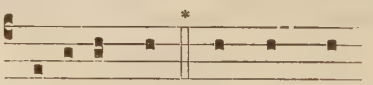
Similarly in the Office for the Dead at *Réquiem ætérnam* and *Et lux perpétua* at the end of the *Magníficat* and *Benedíctus* the Intonation is omitted at least when there is a Mediation with two accents, as in Tones 1., 3. and 7.

The last note of the antiphon often differs from the first note of the Intonation, as may be seen from the following table:

Last note of antiphon	1. Tone	2. Tone	3. Tone	4. Tone	5. Tone	6. Tone	7. Tone	8. Tone
	d	d	e	e	f	f	g	g
First note of Intonation	f	c	g	a	f	f	c	g

When two or more psalms, or parts of the same psalms are included under one antiphon without being separated by *Glória Patri*, then the Intonation is omitted ad the beginning of the new psalm or part of the psalm; thus, for example, in Lauds psalm 66 follows after ps. 62 without any Intonation, and similarly with psalms 149 and 150 following ps. 148. But in the Vespers for Easter Sunday every psalm must commence with the Intonation, although all five are included under one antiphon, because all close with *Glória Patri.*

When antiphon and psalm commence with the same words, the usual Intonation disappears in case the antiphon preceding the psalm is merely intoned (on semi-doubles and feasts of lower rank, and in the Little Hours). Thus in ferial vespers for Monday, after intoning *Lætátus sum* of the antiphon, the psalm is immediately continued on the Dominant:



Læ-tá-tus sum * in his, quæ

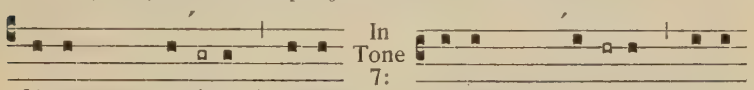
and in the Sunday vespers the Mediation follows:

Di-xit Dó-mi-nus * Dó-mi-no me-o; *

If the antiphon consists of the first verse of the psalm as in the Office of the Dedication of a church: *Qui hábitat*, then the cantor, if the office is a double, prefixes the intonation to the second verse. But if *Allelúja* follows the antiphon, the first verse must be repeated with the intonation. *(Cantorinus* p. 4.)

The Flexa.

91. If the first half of a verse is very long and is divided in the Antiphonale by a † then the Flexa (lowering of the tone) can be used, that is to say, the last syllable before this sign, or in case of a dactylic word the penultimate syllable also, is sung on a lower note; a whole tone lower in those modes which have a whole tone below their Dominant, viz: 1, 4, 6, 7 and *Tonus peregrínus:*



a minor third lower in those modes with a semi-tone below their Dominant, in Tone 2., 3., 5., 8. and the 2 *Toni in directum:*

After a short breath, the second part of the first half verse is immediately continued on the Dominant.

The *Flexa* occurs only in the first half of the verse, never in the second.

If a monosyllable or indeclinable Hebrew word comes before the † the flexa is omitted, and merely a short pause observed. This pause may, in fact always be made, as the *Cantorinus* does not insist on the use of the *Flexa*. It is quite evident, however, that the use of the *Flexa* adds a pleasing variety to the psalmody and conduces to a uniform rendering.

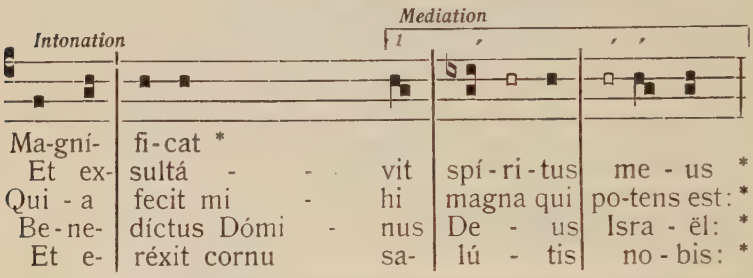
D. The Solemn Melody for Magnificat and Benedictus.

92. "In former times it was the custom to employ each day a solemn, that is, a more elaborate form of melody in each tone for the canticles of the Gospel, the *Magníficat* and *Benedíctus*. But at present, according to the most universally accepted custom it can be used at least on the greater feasts, i. e., feasts of the first and second class." *(Cantorinus* p. 4.)

The Intonation is the usual one; only Tone 7 has a special solemn one; the second and eighth use in all the verses the ordinary simple form employed for the one word *Magníficat*. The second half of the verse is sung as usual.

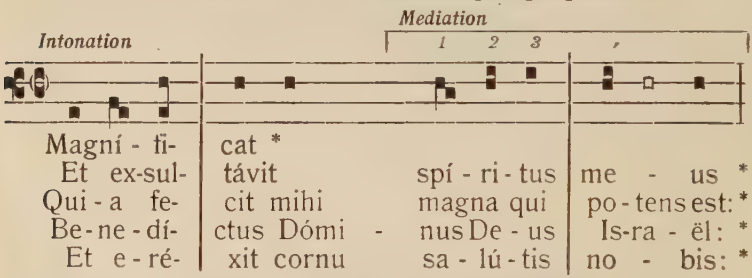
The Mediation has always a more elaborate melody; in Tones 2, 5, 7 and 8 it corresponds exactly with the psalm-tone used at the Introit. In Tones 1, 3, 6 and 7 the rule given on p. 70 comes into force. The *Mediatio correpta* never occurs.

First Tone: 2 accented neums and simple preparation.

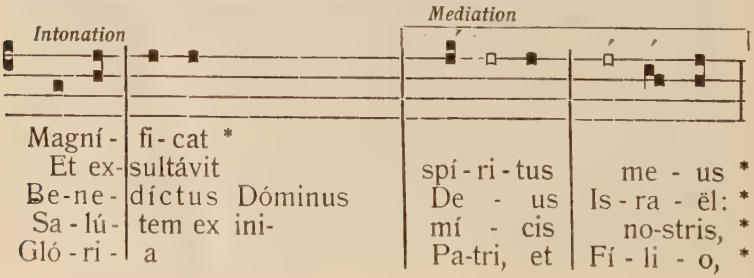

Intonation
Mediation
1
Ma-gní- fi-cat *
Et ex- sultá - - - vit spí-ri-tus me - us *
Qui - a fecit mi - hi magna qui po-tens est: *
Be-ne- díctus Dómi - nus De - us Isra - ël: *
Et e- réxit cornu sa- lú - tis no - bis: *

All the verses of the *Benedictus* are also to be sung to a solemn melody and Intonation in the matins of Holy-Week.

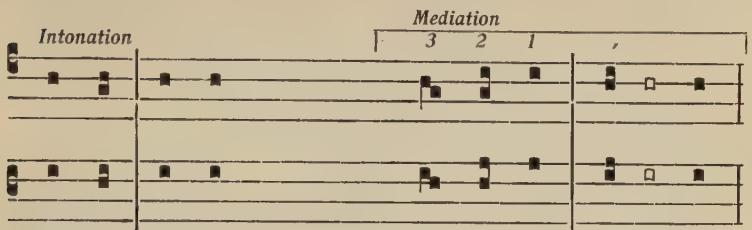
Second Tone: 1 accented note and triple preparation:


Intonation
Mediation
1 2 3
Magní - fi- cat *
Et ex-sul- távit spí - ri - tus me - us *
Qui - a fe- cit mihi magna qui po - tens est: *
Be-ne - dí- ctus Dómi - nus De - us Is-ra - ël: *
Et e - ré- xit cornu sa - lú - tis no - bis: *

Third Tone: 2 accented neums, no preparation.

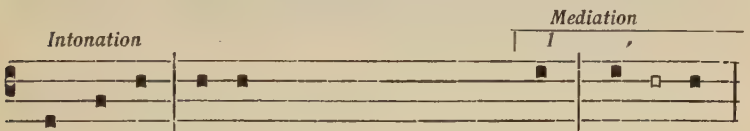

Intonation
Mediation
Magní - fi - cat *
Et ex- sultávit spí - ri - tus me - us *
Be-ne- díctus Dóminus De - us Is - ra - ël: *
Sa - lú - tem ex ini- mí - cis no-stris, *
Gló - ri - a Pa-tri, et Fí - li - o, *

Fourth Tone: 1 accented neum and triple preparation.



Ma-gní-	fi - cat *		
Et ex-	sultávit	spí - ri - tus	me - us *
Qui - a	fecit mihi	ma-gna qui	po - tens est: *
Be - ne-	díctus Dómi -	nus De - us	Is - ra - el: *
Jus-ju-	rándum.. Abra -	ham pa - trem	no - strum, *

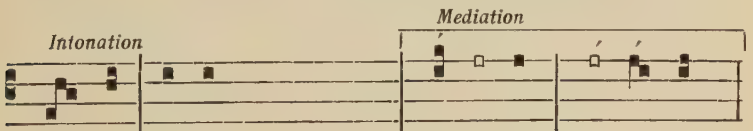
Fifth Ton : 1 accented note and one preparatory.



Ma-gní - fi -	cat *		
Et exsul-	távit spíri -	tus	me - us *
Be - ne-dí-	ctus Dóminus	De - us	Is - ra - el: *
Sa - lú - tem	ex inimí -	cis	no - stris, *
Gló - ri - a	Patri,	et	Fí - li - o, *

Sixth Tone: same as the first.

Seventh Tone: 2 accented neums, no preparation.



Ma - gní -	fi - cat *		
Et ex-	sultávit	spí - ri - tus	me - us *
Qui - a	fecit mihi	magna qui	po - tens est: *
Be - ne-	díctus Dóminus	De - us	Is - ra - el: *
Gló - ri -	a	Pa-tri, et	Fí - li - o, *

Eigth Tone: same as the second.

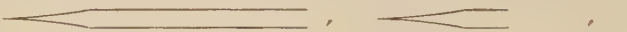
E. On Rendering the Psalms.[1]

93. The good or bad rendering of the whole psalm depends very much upon the way in which it is intoned. It must therefore be intoned as clearly and distinctly as possible in tone, *tempo* and rhythm.

For men's voices, the pitch to choose for the Dominant is *a* or *b* ♭, for women's voices, g or a; at higher festivals, all, or at least the *Magníficat* can be pitched half a tone higher.

In order to ensure a uniform, rhythmically correct method of psalmody, take care to mark the verbal accents well, and to pronounce the syllables distinctly with their full value, neither hurrying over the principal accents nor dwelling too long upon them. Always avoid a *staccato*, which gives the same strength of tone to each syllable and makes a slight pause after each one. Do not forget to employ secondary accents whenever necessary: *in médio ìnimicórum tuórum.* A uniform pronunciation *(fílius, suávis,* trisyllabic, not half the choir pronouncing *filyus, swavis,* dissyllabic) is indispensable.

94. Important as the verbal accents are, still more important is their subordination to the musical accents of the cadences which indicate the climax of the psalmody.



Dixit Dóminus Dómino meo: Sede a dextris meis.

or if the cadence has two accents

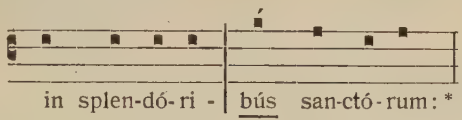
Dixit Dóminus Dómino meo: Sede a dextris meis.

Hence it would be incongruous to give preponderance to any one of the other accents; this would spoil the form of the psalmody and open the way for individual caprice (one might accent thus: *Confítebor*, another *tibi*, a third in *toto* etc.). Equally incorrect would it be to lengthen a syllable: *in die iræ suæ.*

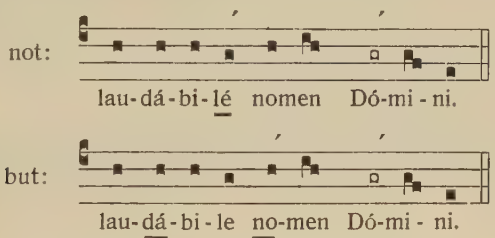
As the pendulum of a great time- piece swings solemnly and without interruption from side to side, so should the verses of the psalm oscillate to and fro between the sides of the choir until the whole finds its stately conclusion in the anthem.

[1] For the regulation of Vespers see p. 59 sqq.

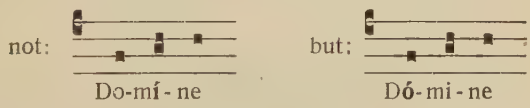
95. At the same time care should be taken to make the verbal and melodic accents coincide. It would be quite wrong to accentuate the *bus* in the subjoined mediation:



In such passages the preceding verbal accent splendó-(ribus) must have a clear, dynamic preponderance. And this holds good for similar cases in which the cadence begins from one to three syllables before the last accent. Thus:



So also at the intonation:

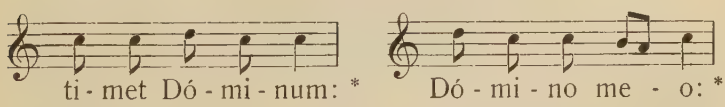


nevertheless in such a way that the accent does not fall too heavy, because in that case, the two notes of the Clivis would almost disappear.

On the other hand, beware of re-arranging the notes or dividing up a group for the sake of the verbal accent.

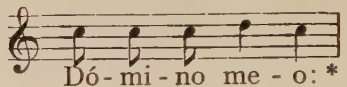
Such passages should be practised until the choir is able to render the cadences fluently and with due regard to the verbal accent.

96. The last note is not to be cut off abruptly. Therefore sing thus:

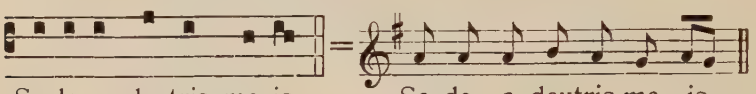


Nor does it sound well if the last syllable of a cadence is shouted: *Dómino me-o*. A soft gentle fading away of the note is indispensable in plain-song.

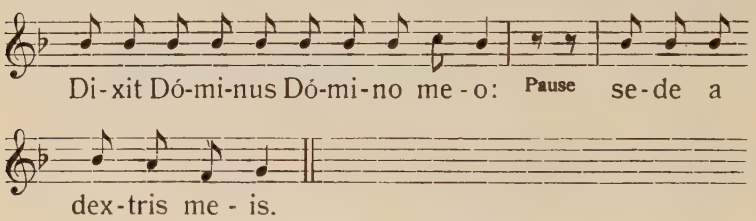
If the cadence closes with a word accented on the penultimate syllable, then the last two syllables are both lengthened:



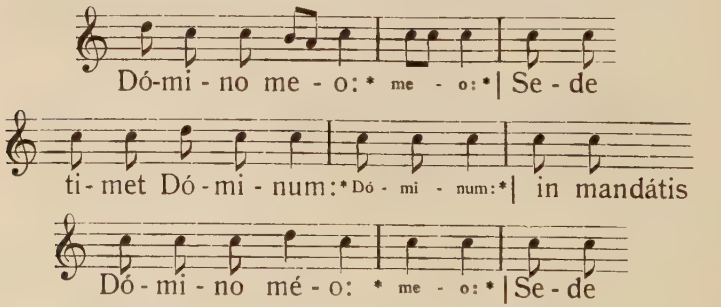
If the cadence closes with a neum of two notes, they only are both lengthened:



Avoid making this prolongation heavy and awkward. But the liquid character of the psalmody gains if the accent be given short, yet somewhat broader.



97. After an asterisk a **pause** must be made equal in length to the last prolonged accent:



Between the individual verses and the fresh lead-off of the antiphon the pause should be only half as long.

It has a good effect if the pause be extended to 2 quavers.

This prolongation and pause prevent overlapping, i. e., one choir starting its verse before the other choir has quite finished the previous verse. As a rule the *tempo* should be brisk, about M. M. = 140—150.

98. The remarks of St. Isidore of Seville (de Eccles. Officiis lib. II, cap. XII; Migne, P. L. 83, 792) on the Cantor are equally applicable to the rendering of the psalms at present:

"As regards voice and rendering, the cantor must comport himself in such way that he may move the hearts of the listeners by his quiet and pleasant delivery. His voice should not be rough, harsh or unpleasant, but rather melodious, sweet, fluent, decided and clear, in agreement with the sacred words. It should show no theatrical pathos, but rather strive, even in modulation, to reflect the simplicity of Christian doctrine; it must betray no affinity to worldly music, or dramatic art, but serve rather to move the hearers to contrition."

99. Questions: 1) Which are the component parts of a psalm melody?

2) What are the rules for the intonation?
3) Which psalm-tones have for intonation 3 separate notes, which 1 note and 1 *podatus*, and which 2 neums?
4) How may the psalm-tones be classified?
5) What are the rules for the cadences; in particular: a) for the accented notes, b) for accessory syllables, c) for the preparation of the cadence, d) for *Mediatio correpta?*
6) What are the rules governing the use of the *Flexa?*
7) What is peculiar to the solemn melody for *Magnificat* and *Benedictus?*
8) What are the general rules for the proper rendering of the psalms?

CHAPTER VIII.

The Antiphons.

100. The antiphons[1] are short refrains, mostly sentences from Holy Scripture, giving the particular turn to meditation as an introduction which the Church considers appropriate.

[1] Revue 15, 3, 11, 74 sqq.

The mode of the antiphon is always the same as the tone of the psalm connected with it. It is remarkable that the *tristropha* is scarcely ever employed in the antiphons, and the *pressus* rarely.

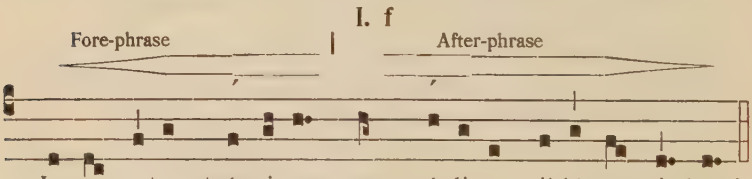
At a double feast the antiphon is to be sung completely, or at least recited before and after the psalm. Likewise the O-antiphons before Christmas and ferial offices, both before and after the *Magnificat*. At festivals from *semiduplex* down, only a few words of the antiphon are intoned, upon which the psalm follows directly. Only then the whole antiphon is sung.

One and the same melody is often used for different texts; in fact we can trace back the majority of the old antiphons to 47 such typical melodies, as Gevaert[1] has shown in his *Mélopée antique*, 227 *sqq.* Hence even choirs that are not very well trained can sing them without much difficulty.

101. Divisions of the Antiphons.[2] For the effective rendering of the antiphons the division into fore- and after-phrases is of importance. This is effected according to the structure of the melody, as well as according to the division indicated by the text itself.

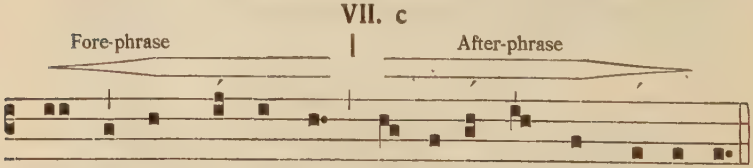
The rising, aspiring movement, accompanied with crescendo, is suited to the anterior passage, the decrescendo to its sequel, in which a serene peace finds expression.

a) Antiphons with two members:



Je-sus autem tránsi-ens per mé-di-um il-ló-rum i-bat.[3]

Antiphon for *Magnificat* on Monday in the 3rd week of Lent.



Sit no-men Dó-mi-ni be-ne-dí-ctum in sæ-cu-la.

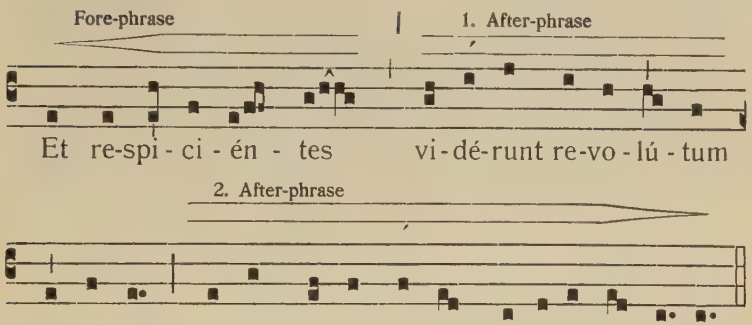
(Sunday Vespers, 4. Ant.)

[1] Mél. 227 sqq. [2] Cf. Pal. mus. VII 268 sqq.

[3] In this and the following examples only the more important accents are given. In studying them it would be well to determine the other rhythmical accents according to the rules in Chap. IV also.

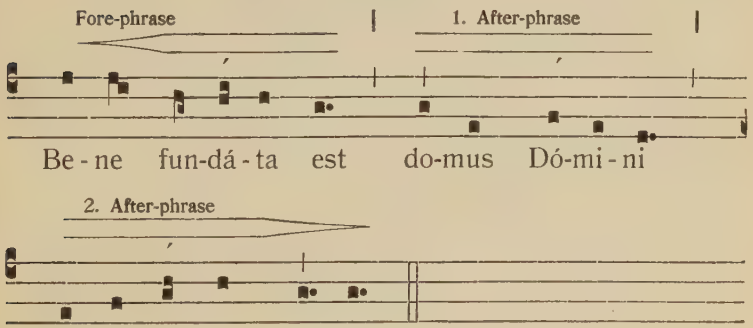
b) Antiphons with three members:

III. a



(Easter, Magn.-Ant.)

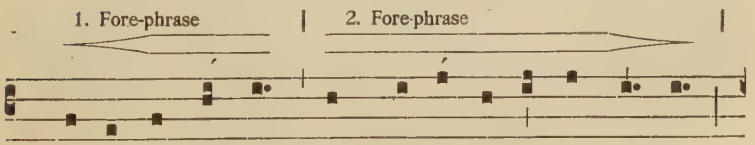
VIII. c

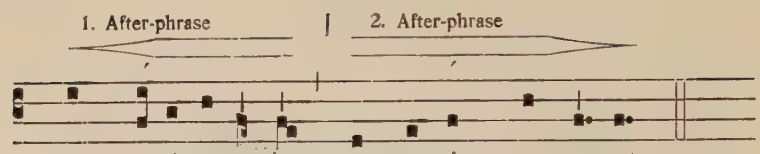


(Dedication of a church, 4. Vesp. Ant.)

c) Antiphons with four members:

IV. A



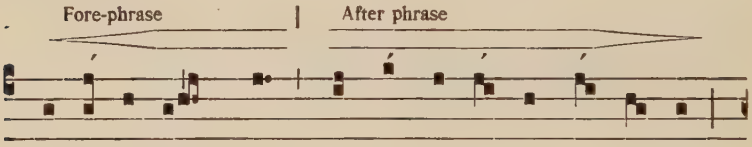


sed grá-ti-a e-jus sem-per in me ma-net.

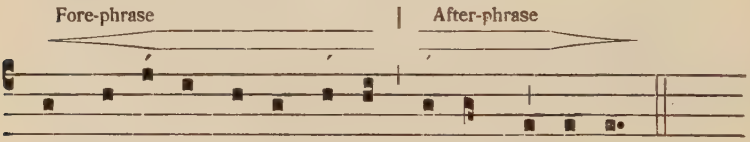
(3. Lauds Ant. on Jan. 25th.)

The above typical melody occurs about 80 times in the antiphons for Vespers and Lauds of Advent alone and is frequently used at other times besides.[1]

III. a



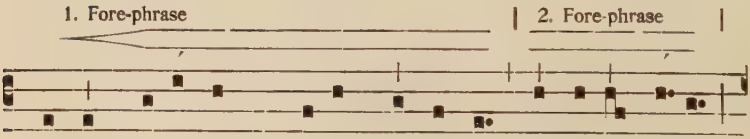
Qui sé-qui-tur me, non ámbu-lat in té-ne-bris,



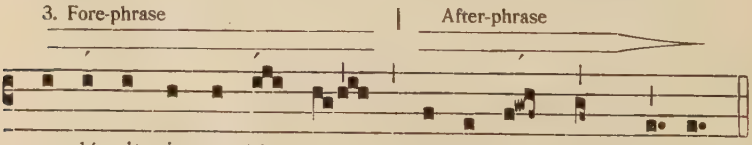
sed ha-bé-bit lu-men vi-tæ, di-cit Dó-mi-nus.

(Antiphon for Benedictus on the Saturday in the 4th week of Lent.)

VII. a



Red-empti-ó-nem * mi-sit Dó-mi-nus pó-pu-lo su-o:



mandá-vit in æ-tér-num te-stamén-tum su-um.

(2nd Antiph. of the 2nd Vespers for Christmas.)

[1] Cf. Revue IV, 177 sq ; Rundschau IV, 51 sq.; Rassegna V, 183 sq.

Antiphons without distinct divisions are rare.

The longer Magnificat antiphons have sometimes several members (4—6) in different relations to each other. Compare antiphons of 2nd Vespers for Christmas, New Year, Epiphany, Ascension Day and so on.

102. As the members of many antiphons have an equal, or nearly equal number of notes, a beautiful proportion exists which should be brought out by the mode of rendering, i. e., length of pauses, degree of loudness of each of the members, proportionate *tempo*.

Sometimes the melodic proportion depends upon that of the number of syllables as in the following examples:[1]

Euge serve bone	6 Syllables,	8 Notes.
in modico fidelis	7 ,,	8 ,,
intra in gaudium	6 ,,	9 ,,
Domini tui	5 ,,	7 ,,
Tu es pastor ovium	7 Syllables,	9 Notes.
princeps Apostolorum	7 ,,	13 ,,
tibi traditæ sunt	6 ,,	8 ,,
claves regni cœlorum	7 ,,	12 ,,
Sacerdos et Pontifex	7 Syllables,	13 Notes.
et virtutum opifex	7 ,,	9 ,,
pastor bone in populo	8 ,,	13 ,,
ora pro nobis Dominum	8 ,,	12 ,,

Sometimes the melody extends its motives in order to lengthen a short division to suit the text and thus make the proportion symmetrical.

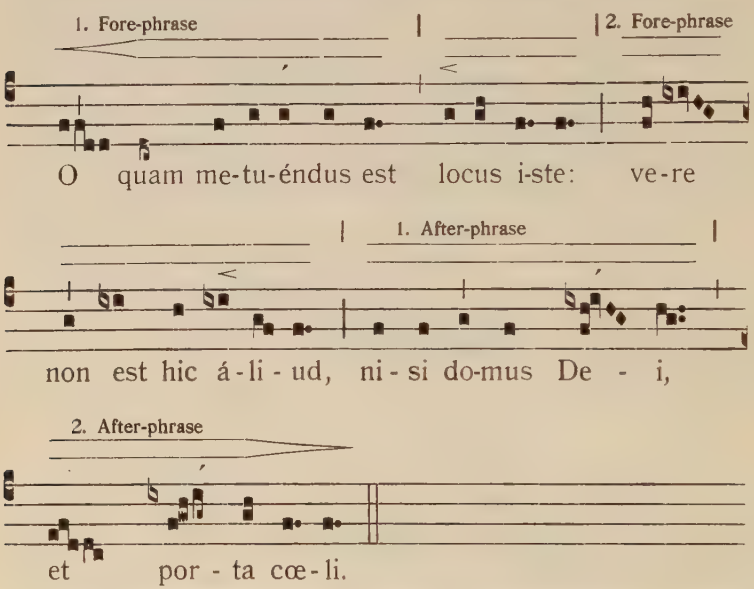
103. The musical Expression of the Antiphons. Although many antiphons have only typical melodies, yet they all possess to an extent worth noticing musical characteristics that often enable them to express various sentiments with dramatic vividness.

1) *The Magnificat* antiphon for the 4th Sunday after Pentecost: Here the grieving remembrance of the fruitless search of the past night seems to influence the melody until the recognition of the Messiah inspires the sudden resolve *(in verbo tuo)* to labour anew.

2) The striking way in which plain-song can express joy and sorrow is exemplified in the 2nd *Magnificat* antiphon for the Feast of the Nativity of St. John the Baptist *Puer qui*. Notice the melodic relation of the phrases *hic est enim* and *inter natos*, which are both only expansions of the motive over *Puer;* so also in the same way, *plus quam* and *(Jo)anne Baptista*. Other examples are the *Magnificat* antiphon for the 11th Sunday after Pentecost *Bene omnia*, and the Magnificat antiphon *Oppressit* on the Feast of the 7 Dolours.

[1] Compare Pothier: *Mélod. Grégoriennes*, p. 169, and Gontier: *Méthode*, p. 108.

In conclusion, one more example to show how the melody is able to bring before our minds the awe and wonder expressed in the words:


1. Fore-phrase
2. Fore-phrase
O quam me-tu-éndus est locus i-ste: ve-re
1. After-phrase
non est hic á-li-ud, ni-si do-mus De - i,
2. After-phrase
et por - ta cœ-li.

Magnificat antiphon for 2nd Vespers of the Dedication of a church.

The antiphons beginning with "O" are usually written in Mode 2 when expressive of a petition (compare the great "O" antiphons before Christmas[1] with their suppliant *Veni).* When written in Mode 6 they express wonder and admiration.

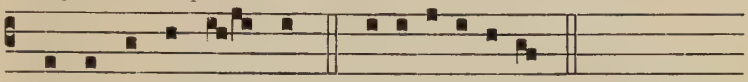
104. Antiphons and the forms for finals in psalmody. The initial melody of the antiphon has a formative influence upon the psalm cadence. And the different forms of final cadence in one and the same mode arise not merely from the necessities of modulation, but also from higher artistic requirements. The beginning of the antiphon and the final cadence of the psalm-tone exhibit 1) Contrary motion very frequently, — 2) Repetition, — 3) Simplification of a more developed motive.

The forms appear so simple that we must agree with the old theorists when they praise the beautiful connection,[2] the sweet and harmonious variety[3] of the links between the psalm and the beginning of the antiphon.[4]

[1] Cæcilia 1912, 1 sqq.
[2] Guido, Couss. Script. II, 80b.
[3] Berno, Gerbert, Script. II, 77a.
[4] Cf. Mathias, *Königshofen als Choralist,* p. 53 sq.

1. Contrary motion:

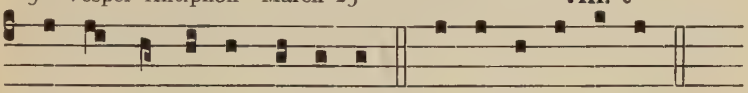
Magnificat Antiphon on St. Paul's Conversion. **VII. a**



Va-de A-na-ní - a

In psalm-tone VII the cadence *c (b c)* is used when the antiphon begins with *d b;* but *c 2 (d c)* when it begins with *b c* or *c b c d.*

5th Vesper Antiphon March 25th **VIII. c**



Ec-ce an-cíl-la Dó-mi-ni

Benedictus Antiph. 2nd Sunday after Pentecost **III. g**

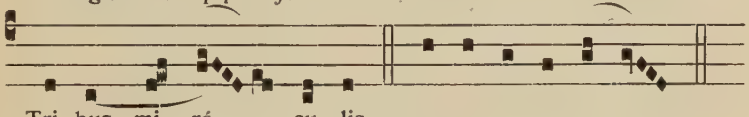
g a g a b b c *c c b a b a g*

3rd Antiph. Vespers of the Circumcision **IV. E**

d e f g g *a g a b a g f e*

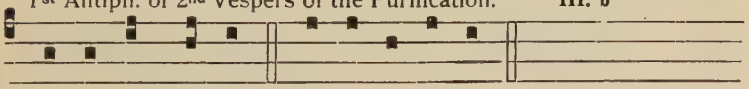
2. Repetition (and contrary motion):

2. Magn. Ant. Epiphany. **I. D**



Tri-bus mi-rá - cu-lis.

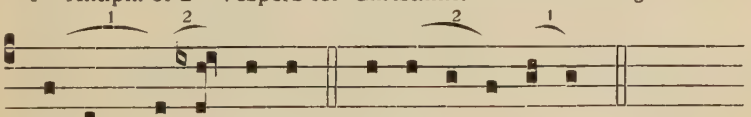
1st Antiph. of 2nd Vespers of the Purification. **III. b**



Sí-me-on ju-stus.

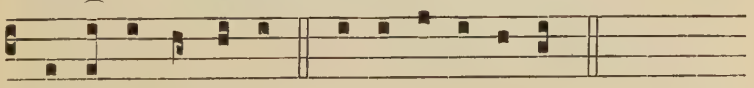
3. Simplification of a developed motive:

1st Antiph. of 2nd Vespers for Christmas. **I. g**



Te-cum prin-cí-pi-um.

2. Magn. Ant. on the Annunciation. **VII. d**



Gá-bri-el án-ge-lus.

With this compare the opening of the antiphon[1] and final of the psalm on the Assumption.

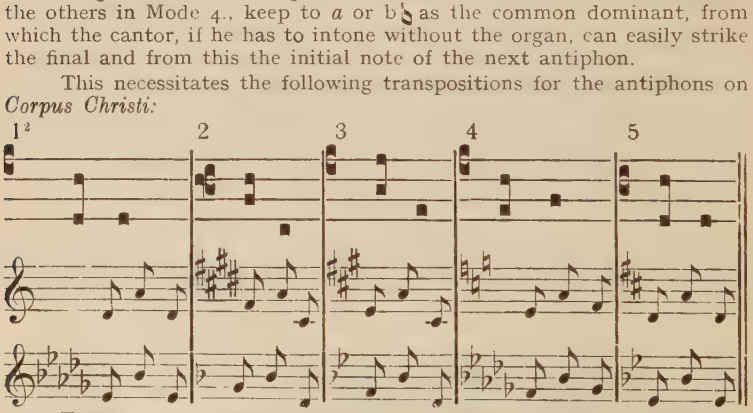
It is instructive to study the connection of all the cadences with the beginning of the antiphon.

105. On selecting the Pitch of the Dominant.

To secure uniformity in the psalmody and maintenance of the pitch, it is advisable to intone antiphons and psalms in the different modes at one and the same absolute pitch (*a*, *b* ♭, seldom *b* ♮).

E. g., if, the first antiphon is in Mode 2., the next one in Mode 1., the others in Mode 4., keep to *a* or b ♭ as the common dominant, from which the cantor, if he has to intone without the organ, can easily strike the final and from this the initial note of the next antiphon.

This necessitates the following transpositions for the antiphons on *Corpus Christi:*

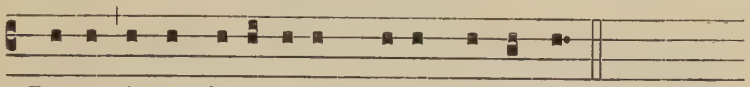


Exercise. In the 2nd Vespers of Christmas, the first antiphon is in Mode 1 with *a* as dominant. In order to find the correct pitch for beginning the following antiphon, sing this note *a*, then set in its place at the same pitch the dominant *d* of the second antiphon, and, keeping in mind the new position of the intervals, descend to the initial note of the antiphon thus: d c b a g. The second, third and fourth antiphons have the same dominant and thus present no difficulty. The dominant of the fourth antiphon is *d*, accordingly the dominant *c* of the fifth antiphon is set at the pitch of the *d*, and the initial note of the fifth antiphon *g* is reached in a similar manner.

[1] Cæcilia 1910, 99. — Revue 1911, 93 sqq. — C. O. 1911, 193 sqq.

[2] The two first notes give final and dominant of the particular tone, the third note the initial note of the antiphon.

106. On Doubles, Semi-doubles and Sundays at Matins, Lauds and Vespers as well as at Tierce before a pontifical High Mass, the priest or prelate intones *Deus in adjutórium* thus:



De-us in ad-ju-tó-ri-um me-um in-ténde.

Choir:

Dó-mi-ne | ad àd-ju-vándum me fe-stí-na.
Gló-ri-a Patri, et Fílio, | et Spirítu - i Sancto.
Sicut erat in princípio, et nunc, et semper,
et in sæcula sæculó-rum. Amen.

At the end:

or

Al-le-lú-ja. Láus ti-bi Dó-mi-ne Rex æ-térnæ gló-ri-æ.

Laus tibi Dómine is sung from Septuagesima to Easter in place of *Allelúja*.

107. At the Little Hours throughout the year and at all offices on simple feasts and ferias:

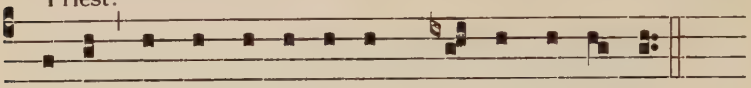
De-us in ad-ju-tó-ri-um me-um in-tén-de.

Dó-mi-ne | ad ad-ju-vándum me fe-stí-na.
Gló-ri-a Pa-tri, et Fí-li-o, | et Spirítu-i Sancto.
Sicut erat in princípio, et nunc, et semper, |
et in sæcula sæculó-rum. Amen.

Allelúja and *Laus tibi* as above.

108. On greater feasts the following form may be used if preferred:

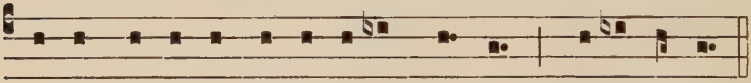
Priest:



De - us in ad-ju-tó-ri - um me - um in-tén-de.

Choir:

Dó-mi - ne[1] | ad adju - vándum me fe - stí - na.
Gló - ri - a Pa-tri, et Fí - li-o, | et Spirí - tu - i San-cto.
Sic - ut e - rat in prin - cí - pi-o, | et nunc, et sem-per,



et in sǽ-cu - la sæ-cu - ló-rum. A-men. Al-le - lú - ja.

or:

Laus ti - bi Dó-mi - ne Rex æ - tér-næ gló - ri - æ.

In the response to the Chapter, the choir uses the same cadence as that sung by the priest:

ju-ste vi - vá - mus in hoc sǽ - cu - lo.
Chri - sto Je - su.
in Je - rú - sa - lem
Choir: De - o grá - ti - as.

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[1] Occasionally we hear such mis-pronunciations as: Domminēēē, adjuvanndum mēēē fessstīnāā, which is very jarring.

CHAPTER IX.

The Hymns.

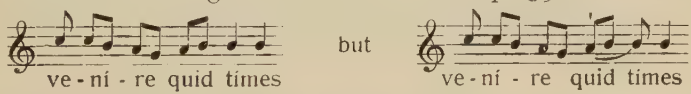
109. Hymns[1] are songs in praise of God and the saints, composed in verse, and consisting of several strophes sung by alternate choirs, concluding with the praise of the Blessed Trinity (doxology).

Hymns came to the West through St. Hilary[2] of Poitiers († 366), and were much cultivated by St. Ambrose[3] († 397) and widely spread through the rule of St. Benedict († 543), who prescribed a special hymn for each hour *(Hora)* of the day.

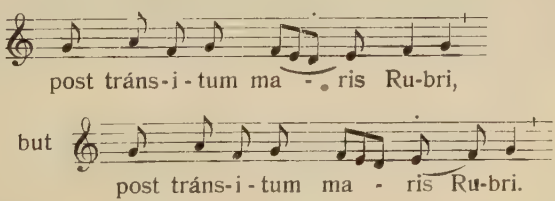
As regards musical rhythm hymns may be divided into 3 classes:

110. a) Hymns in which the rhythm of the measure of the verse (metrical accent) determines the rhythm of the chant.

In more elaborate melodies the rhythm is arranged in accordance with the rules in Chap. IV, but in such manner that the metrical accent always retains its importance. Thus the following passage of the hymn *Crudélis Heródes* would not be sung in accordance with p. 39:



and in the hymn *Ad régias agni dapes* not according to p. 33:



[1] On their historical development, authorship, metre, rhythm, and on the not altogether satisfactory revision under Urban VIII., and the literature of the hymns see *Analecta hymnica*, Vol. 48 (1905) and 50 (1907). — Dreves-Blume, *Ein Jahrhundert latein. Hymnendichtung*, 2 Parts (Leipzig, Reisland, 1909). — Tribune 1899, Rassegna 1907 Col. 495 sq.; 1908, Col. 222 sq.; — Blume, *rhythm. Hymnen in metrischer Schmiede, Stimmen aus Maria Laach*, 1910, 245 sq. — Compendious bibliography in *Literarische Rundschau*, 1910, Sp. 469 and 530 sqq.

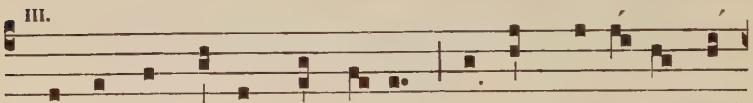
[2] R. grég. 1912, Bibl. p. 22.

[3] Cf. Dreves, Aurelius Ambrosius (Freiburg, Herder 1895).

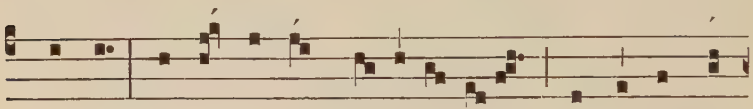
To this class belong I. Hymns in I a m b i c measure *(Iambus = ⏑ –́)*;

a) A strophe with 4 verses or lines, each of 8 syllables:

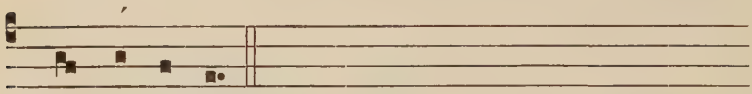
III.



Cru - *dé* - lis *He* - ró - *des,* De - um Re-*gem* ve-*ní* - re *quid*



ti-mes? Non *é* - ri - *pit* mor-*tá*-li - a, qui *re*gna *dat*



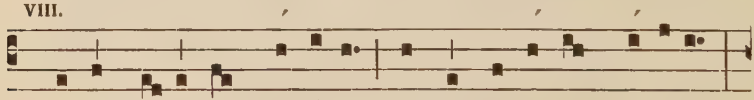
cœ - *lé* - sti - a. (Epiphany.)

The principal accents in each line are on the second and sixth syllable (those underlined).

The pauses after the first and third lines should be quite short.

Notice in this hymn and in the following one, *Veni Creátor*, the upward movement from the first to the third line.

VIII.



Ve-*ni* Cre - *á*-tor *Spí*-ri-tus, men-*tes* tu - *ó*-rum *ví*-si-ta,

im*ple* su-*pér*-na *grá*-ti - a, quæ *tu* cre - *á*-sti *pé*-cto-ra.

(Pentecost)

As regards their melody the four lines of a strophe may stand in the following relation to each other:

A B A B^1 *(Lucis Creátor óptime*, Sunday Vespers),
A B C A *(Jesu Redémptor ómnium*, Vespers for Christmas,)
A A^1 C A^2 *(Jam sol recédit*, Vespers for Trinity Sunday),
A B C D *(Placáre Christe sérvulis*, Vespers for All Saints).

There is sometimes a slight variation when the melody is repeated.

β) A strophe with 4 lines of 12 syllables each:

Decóra lux æternitátis, áuream.

(Feast of SS. Peter and Paul.)

II. Hymns in T r o c h a i c measure *(trochæus = ´ ˘)*:

Pánge língua gloriósi.

(Hymn at the Adoration of the Cross.)

The *Stabat Mater* and *Ave maris stella* are also in trochaic measure.

111. b. Hymns in which the v e r b a l a c c e n t p r e p o n d e r a t e s and the metrical accent makes itself noticeable only in certain places (particularly in the fourth line and when a line closes with a word accented on the penultimate).

To these belong hymns in the A s c l e p i a d i c measure. The strophe consists of four lines, the first three of which have the following metre:

Te Joseph celebrent agmina cœlitum;

The fourth line has: Casto fœdere Virgini.

The rhythm of this fourth line is maintained in the melody.

112. c) Hymns in which the v e r b a l a c c e n t o n l y is regarded.

The rhythm of measured time is of course to be avoided. To this class belong hymns in the S a p p h i c measure, which consists of four lines, of which the first three have this metre:

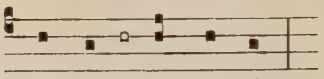
Iste Confessor Domini colentes

The fourth: Scándere sedes.

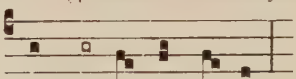
In the Calendar the abbreviations mut. 3. Vers, or m. t. v., or M. S. indicate that in the first strophe of this hymn *suprémos laudis honóres* is sung instead of *beátas scándere sedes.*

113. A c c e s s o r y s y l l a b l e s i n t h e h y m n s. If a syllable occurs in any line in excess of the regular number of the metre (such syllables are printed in italics in the Vatican Antiphonale) it may be passed over in singing, according to a decision of the Sacred Congregation

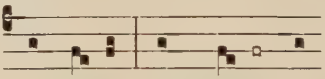
of Rites of 14. May, 1915.[1] Under the rules of the Antiphonale, we may however sing the note on the pitch of the note following, thus: Sanguine impressis (hymn for the Vespers of the Holy Shroud), which is sung:



or on the pitch of the preceding note, if there is no hyphen, e. g.: membra et infixam (4. stanza of same hymn) must be sung thus:

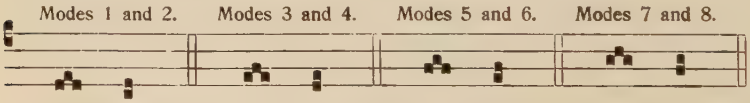


If a neum of two or more notes precedes or follows such a "accessory syllable", it is often broken up and an asterisk calls attention to this in the antiphonale; for example, the Podatus occurring in the melody is broken up at the asterisk in — *et piis dum cruce ex*" (2. stanza of the same hymn) thus:



In hymns which are set fully to the music, the note is always placed over these accessory syllables. But when only the first verse is set, then the accessory syllables which may occur do not receive their own special note, lest confusion arise in the other verses; they must, however, be sung on the pitch of the following note when preceded by a hyphen, otherwise on the pitch of the preceding note.

114. The *Amen* at the end of the Hymn is as follows, according to the mode of the hymn:



The *Torculus* is sung in the tempo of the whole melody, and the *Podatus* with a sustained final.

For liturgical rules as to the Hymns see p. 61 sqq. The last strophe is sometimes sung with a different text (another Doxology) according to the season.

115. Regulations concerning the melodies given in the Antiphonale.

a) The Hymns for Matins, Lauds and Vespers are to be sung according to the modes assigned If several optional modes are given, one of them must be used. But this is not so in the time from Christmas

[1] Acta Apost. Sedis 1915, 237.

to the Epiphany, and from Easter to Pentecost, when all hymns of the same measure, even on Saints' days must be sung to the tone prescribed for the season *(Jesu Redemptor* or *Ad Regias Agni*, or *Salutis humanæ)* when no other is assigned.

b) The Hymns for the Little Hours, Prime, Tierce, Sext, None and Compline are sung throughout the year *(per annum)* to one of the usual tones given in the Psaltery which correspond to the character of the day or feast, unless another be assigned.

Yet the seasons of Advent, Christmas, Lent, Passiontide and Easter are regarded in such wise that the hymns for the Hours must be sung according to the melodies prescribed expressly for those seasons, and this holds good even for those feasts of Saints which occur, unless another melody is set down.

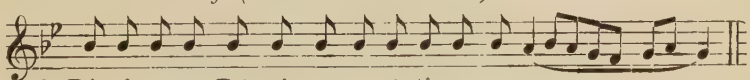
(But on feasts of the first and second class during Advent and Lent the tone given in the Psaltery for greater feasts *[festa majora]* may also be used at Prime, Tierce, Sext and None.)

c) There is a special melody assigned for the Hours and Compline on feasts which have their own doxology proper. And unless otherwise directed, if the feast has an octave, then that melody must be used throughout the whole octave for those Hours, even on the feasts of other Saints which may occur within the octave.

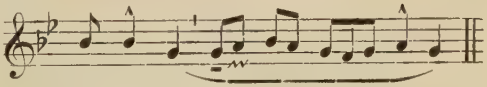
In Matins, Lauds and Vespers of such feasts occurring within an octave, the usual melody is taken, even when the doxology varies.

116. Recitation. According to liturgical rule those strophes of the hymn which are not sung should be recited. As regards hymns under *a)* the recitation should be entirely according to the measure of the verse, but the syllables with the metrical accent are not lengthened, contrary to the classical metre. Hymns under *b)* are usually recited as if the dactyl rhythm (– ⏑ ⏑) were repeated four times in each of the first three lines, and the fourth line only recited according to the metrical accent. The recitation of hymns under *c)* is influenced merely by the verbal accent.

117. To the hymn are appended Versicle and Response. In Matins, also in Lauds and Vespers after the hymn, and in the little Hours after the short responsory *(responsorium breve)* they are set to the following elaborate melody *(Tonus cum neuma)*:[1]

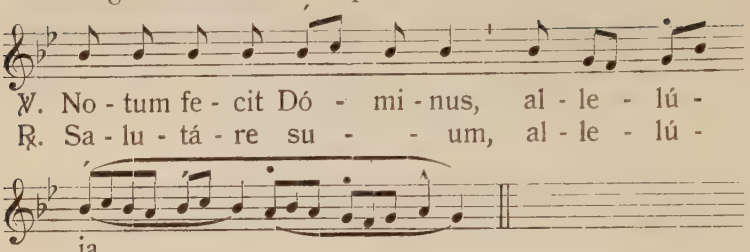


℣. Di-ri-gá-tur Dó-mi-ne o-rá-ti-o me-a.
℟. Sic-ut incénsum in conspéctu tu-o.

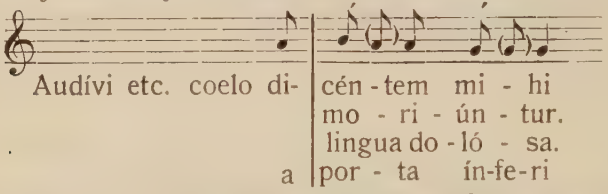


[1] *Cantorinus* and *Antiphonale* do not conclude the melody in the same way. But since *Cantorinus* is the standard, its melody has been used here.

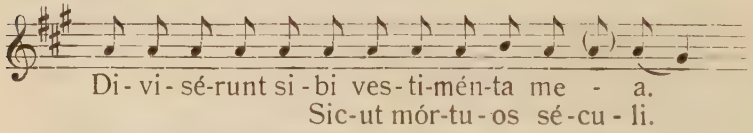
On great feasts at Vespers thus:



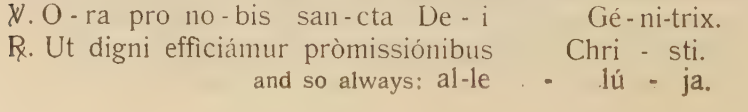
In the Office of the Dead and in Matins on the last three days of Holy Week:



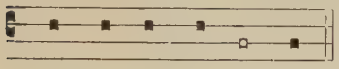
Cantorinus and the Office of the Dead do not harmonize with the Holy Week Office in this point. The latter, no doubt, as the latest to be approved, is the standard. The concluding cadence is accordingly to be treated as a psalm cadence with 2 accented notes. But in the matins of the last three days of Holy Week the versicle can be sung as follows:



118. All other versicles (except those mentioned above) are chanted to the simple melody *(Tonus simplex):*



A versicle ending with a monosyllable or indeclinable Hebrew word may be sung with the ordinary close, or as here given in the second place (cf. p. 69).

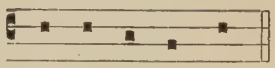


man-dá-vit de te.
su-per nos.
Je-rú-sa-lem.

or:

man-dá-vit de te.
su-per nos.
Je-rú-sa-lem.

If the monosyllable is preceded by a word accented on the antepenultimate, the close may be sung thus:



præ-vé-ni-et te.
pró-te-ge nos.
lí-be-ra me.

In case the versicle be longer, as in the *preces* after *Pretiosa* in Prime, or after the Litanies of the Saints, then the *Flexa* † and the *Metrum* * may be used just as in the *Flexa* and mediation of the *Tonus in directum* (see p. 78 sqq.).

The preces are sung like versicles at Compline, but at vespers intoned on one note.

Dóminus vobíscum and *Et cum spíritu tuo* before and after the prayer are always sung on a monotone, unless use is made of the *Tonus antiquus ad libitum.*

Let the response be bright and clear, making for the accent at *spi*, but without precipitation. Not till *tuo* does the ritardando set in, and decrescendo at the conclusion.

CHAPTER X.

The Ordinary Mass Chants.[1]

The *Graduale* contains these Chants arranged in order according to the rank of the feasts.

The Easter Mass follows upon the *Asperges me* and *Vidi aquam* (see 12. cap. a) which is to be sung from Holy Saturday to Whitsun-Eve.

[1] Cf. Sigl, zur Geschichte des Ord. M. in der deutschen Choralüberlieferung (Veröffentlichungen der Greg. Akademie zu Freiburg, Schweiz, Heft V). — Wagner, Gesch. d. Messe.

(Whith regard to the *Ite missa est*, it says explicitly *usque ad Sabbatum IV Temporum Pentecostes inclusive).* The two following masses (2 and 3) may be used at discretion at festivals *(in festis solemnibus).* 5 masses are assigned to *festa duplicia* (4—8) and a solemn mass (9) as well as a simpler one (10) to feasts of Our Lady. Whenever the preface *de B. M. V.* or *de Nativitate* is prescribed, Mass 9 or 10 (the latter especially within the octave) should be used. Mass 11 *(in Dominicis infra annum)* falls on Sundays throughout the year with the exception of those in Advent and Lent, on which Mass 17 is to be sung, the Sundays of Easter-Tide, on which Mass 1 is to be sung, as well as the Sundays on which a major feast is celebrated. Masses 12 and 13 are to be used on doubles as well as simple feasts and the ferias of the Paschal-tide. Nr 16 is to be sung on ferias throughout the year; on Rogation-days on the vigils, the quatembary and other week-days in Advent and Lent, Nr. 18. Mass 14 is to be used within the octaves of non-Marianic festivals; in place of the difficult *Sanctus*, a melody out of the *Cantus ad libitum* — say the 3. — may be substituted.

Still there is no obligation to follow this order, except on ferias (e. g. on Ash Wednesday). Moreover there is entire liberty not only as regards the whole Mass, but also the separate parts, so that, for instance, it is permissible to take the *Kyrie* from Mass 2, *Gloria* from Mass 4, *Sanctus* and *Benedictus* from Mass 3, and the *Agnus Dei* from the chants *ad libitum.*

Scarcely one of these chants can be proved to have originated before the 10th century; and with the exception of Masses 8 and 17, *Kyrie*, *Sanctus* and *Agnus* 3, *Kyrie* and *Gloria* 5 the various divisions of a Mass have no modal relation to each other.

a) Kyrie eleison.

119. The *Kýrie eléison* is sung after the Introit.

In former times it was probably the beginning of a litany sung before High Mass, as on Holy Saturday and Whitsun-Eve. The *Christe eleison* was introduced by Pope Gregory the Great. Since the 9th century each invocation is repeated thrice in honour of the Most Holy Trinity.

The III or II after *eleison* means that this melody is to be sung or given as recitative 2 or 3 times in succession.

The last *Kyrie* is divided into two or three parts by one or two asterisks. If there are but two parts, as shown by one asterisk, the first part is sung by the cantors, or by the first choir, and the second part by the full choir. If, however, there are three parts, as in Mass 2, the cantors or first choir sing as far as the single asterisk, the second choir sing the second part (wich is a melodic repetition of the first part) as far as the double asterisk, and the combined choirs sing the concluding part. Where there are five divisions (as in *Kyrie I. ad libitum)* the choirs sing them alternately in similar fashion. (Rubrics of the Vatican Gradual.)

120. If the *Kyrie* is sung nine times it should be rendered by two choirs in this way:

First choir	Second choir
1st Kyrie	2nd Kyrie
3rd Kyrie	1st Christe
2nd Christe	3rd Christe
1st Kyrie	2nd Kyrie

3rd Kyrie both choirs together (at least for *eleison).*

If it cannot be sung nine times, the portions assigned above to the second choir may be recited (see p. 61 sq.). This is desirable in the case of weaker choirs especially for Kyries in form VII.

Construction of the Melodies. There is a considerable variety in the structure of the melodies. The 3 Kyries, 3 Christes, 3 Kyries may be set out in relation to each other thus:

Form	Kyrie	Christe	Kyrie
I	a a a	b b b	a a a
II	a a a	b b b	a a ab or ac[1]
III	a a a	b b b	a a c
IV	a a a	b b b	c c $\bar{c}$[2]
V	a b a	c d c	e f g
VI	a b a	c db c	e f $\bar{e}$
VII	a b a	c d c	e f g
VIII	a b a	c b c	d e $\bar{d}$
IX	a b a	c d c	e f e

The nine-fold *eleison* is exactly the same in most Masses; in some, two or three melodies are used, seldom six.

In some Masses the melody for *Christe* is sweet and tranquil, whilst in others it is the exact point where the climax of the development of melody is reached.

[1] ab in *Kyrie* 12, ac in *Kyrie* 11, where the melody of the *Christe* is repeated a fifth lower.

[2] The last *Kyrie* repeats a motive of *Kyrie* c, and in execution must be marked by a *crescendo.*

Table.

Mass	Century of origin[1]	Form	Cantus ad libitum	Century of origin	Form
1.[2]	10	IV	1.	10	VIII
2.[3]	10	IV	2.	11	IX
3.	11	VI	3.	11	IX
4.	10	IV	4.	11	IX
5.[4]	13	I	5.	10	IX
6.	10	VI	6.	10	IX
7.	10	(IV)	7.	11	IV
8.[5]	15—16	IV	8.	13	IV
9.[6]	12	V	9.	11	IV
10.[7]	11	V	10.	10?	II
11.	(10) 14—16[8]	II	11.	10	IV
12.[9]	12	II			
13.	11	IV			
14.	10	IV			
15.	11—13	VII			
16.	11—13	III			
17.	(10) 15—17[8]	IV			
18.[10]	11	III			

A special predilection is shown for Form IV. In Masses 2, 7, 13, 14, 17, there is a marked ascending tendency from the first melody to the last. The same theme forms the foundation of *Kyrie* 15, 16, 18. And *Kyrie* 9 and 10, 11 and I *ad libitum*, 6 and V *ad libitum*, have the same relation to each other as a developed form has to the simple or simplified form.

In most of the Masses the melody of the *Ite (Benedicámus)* agrees with that of the first *Kyrie*.

121. Nearly all the *Kyries* have certain names from the *Tropus*[11] (trope) which was set to the melody. A trope consisted of one or more verses sung either before or after the liturgical text (Introit, Offertory, Communion) or inserted in the piece *(Kyrie, Gloria, Sanctus, Agnus, Ite)*. Thus the cantors sang between *Kyrie* and *eleison* (Mass 2):

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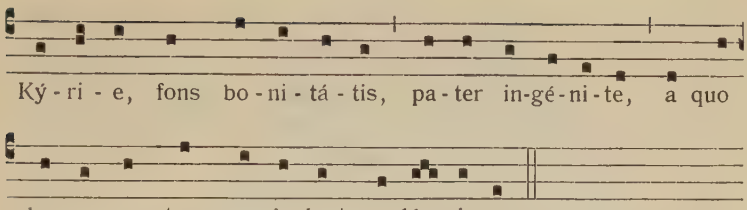
[1] These as well as the following dates are taken from the Gradual with rhythmic signs of the Solesmes Benedictines (Desclée 1908).

[2] Caecilia 1910, 107 sq. [3] Rassegna 1904, Sp. 531 sqq. [4] Revue 11, 17 sqq. [5] Mus. s. 1915, 179. [6] Revue 6, 5 sqq. [7] Rassegna 1911, Sp. 261 sqq.

[8] This *Kyrie* can indeed be proved to date from the 10th century, but the Vatican reading is of later origin. [9] *Gregoriusbote* 1910, 98 sqq. [10] *Chorbote* 1913, 2 sq.

[11] Cf. Rassegna 1904, Nr. 11 und 12 — Kienle: Ch. S. 119 — Reiners: *die Tropen, Prosen und Präfationsgesänge* (Luxemburg, Hary 1884) — especially Gautier: *les Tropes* (Paris, Palmé-Picard 1886) and Frere: *the Winchester Tropes* (London, Harrison 1894) with splendid facsimiles. — Gerbert, *de cantu* I, 340 sqq.



The choir repeated the melody without the trope from the *e* of *Kyrie.*

Tutilo of St. Gall was the author of many tropes.

With the exception of the *Credo*, tropes were used with all the Mass chants.

b) Gloria.

122. This is intoned by the priest on the appointed days, after the *Kyrie eléison*, and is sung alternately by two choirs or cantors from the words *Et in terra.*

This hymn (song of the angels, also "greater doxology" = praise of the Blessed Trinity, in contradistinction to the "lesser doxology", the *Gloria Patri* at the end of psalms) probably came from the Greek Church to Rome in the fifth century, where it was subjected to re-arrangement as well as translation. Pope Symmachus († 514) extended its use to feasts of Our Lord and of the martyrs, but only for the Pope's Mass. Up to the ninth century priests were allowed to sing it only at Easter. Since the eleventh century it has been in general use[1].

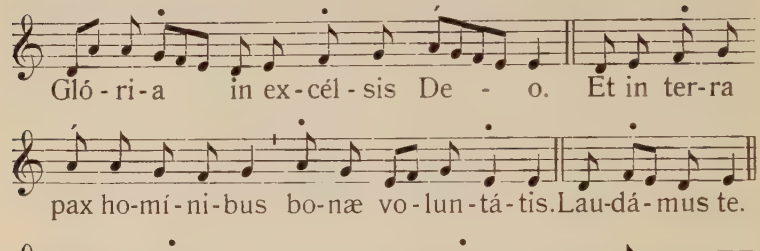
Assignable date of the *Gloria* melodies (first number denotes the Mass, the second number the century):

1 = 10; 2 = 13; 3 = 11; 4 = 10; 5 = 12;
6 = 10; 7 = 12; 8 = 16; 9 = 11; 10 = 15;
11 = 10; 12 = 12; 13 = 12; 14 = 10; 15 = 10.

123. Most of the melodies of the *Gloria* may be divided into four parts: (1) to *gloriam tuam*, (2) from *Domine Deus — Filius Patris*, (3) from *qui tollis — miserere nobis*, (4) from *quoniam — Amen.* Each part has a different characteristic (cf. Masses 3, 4, 12, 14). In each part the phrases are

[1] Cf. Stimmen aus Maria-Laach 1907, II, 43 sqq.: *der Engelhymnus Gloria, sein Ursprung und seine Entwicklung.* — Kirchenm. Jahrb. 1908, 147 sqq. — Wagner, *Ursprung* 3rd Edit. 76 sqq. — Rassegna 1907, Sp. 399 sqq. — Rundschau 1904, 60. — Revue 5, 97 sqq. and 137; 6, 5 sqq., 7, 92 sqq.

very closely connected and they usually have an u p w a r d tendency, e. g., *Gloria* 12, first part.

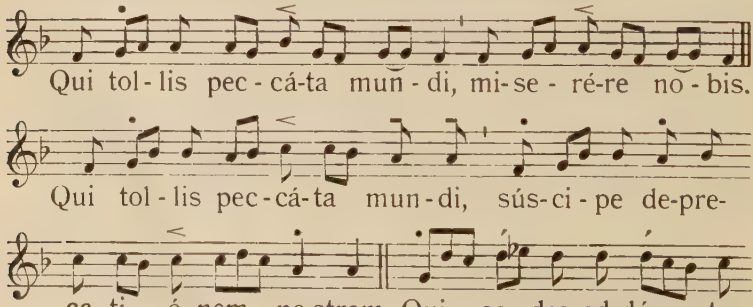

Gló - ri - a in ex - cél - sis De - o. Et in ter - ra
pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.
Be - ne - di - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi -
cá - mus te. Grá - ti - as á - gi - mus ti - bi pro - pter ma -
gnam gló - ri - am tu - am.

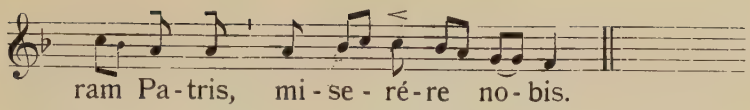
The same in Masses 1, 2, 3, (4), 6, 9.

Of course the whole effect would be spoiled by too long a pause between the sentences.

For the development of the second part from *Domine Deus — Filius Patris* compare *Gloria* 4, 3, 6, 7, 12, 13.

Development of the third part in *Gloria* 1.



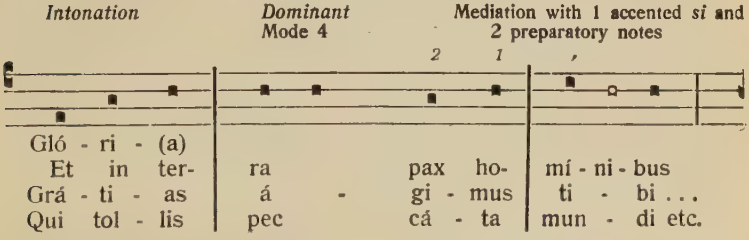


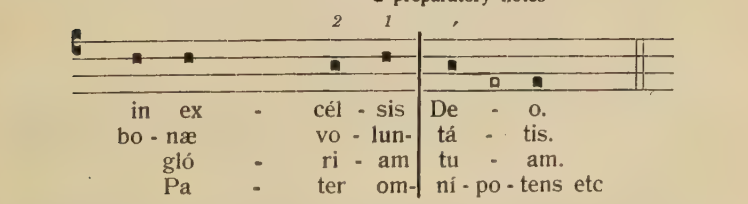
The same in Masses (2), 3, (4), 6, 9, 10, 14.

For the development of the fourth part from *Quoniam tu — Amen* compare *Gloria* 1, 4, 6, 7, 9, (10), 13.

In some cases, owing to the construction of the melody, a somewhat different division should be made. Thus in the *Gloria* of Masses 2, 6, 13, the first part finishes after *Glorificamus te.* In Masses 2, 3, 12, (14) the culminating point of the music is before *Cum Sancto Spiritu.* The concluding sentence therefore must be commenced *largo* and well delivered with a good, full tone of voice.

In Mass 15 the similarity of the melodic construction to that of the psalm-tones is evident. It is a charming peal of 4 bells *mi, sol, la, si; fa* only comes into the *Amen.* Hence the melodies demand a brisk and flowing rendering.


Intonation
Dominant
Mode 4
Mediation with 1 accented si and
2 preparatory notes
2 1
Gló - ri - (a)
Et in ter- ra pax ho- mí - ni - bus
Grá - ti - as á - gi - mus ti - bi . . .
Qui tol - lis pec cá - ta mun - di etc.


Dominant
Final: with 1 accented sol and
2 preparatory notes[1]
2 1
in ex - cél - sis De - o.
bo - næ vo - lun- tá - tis.
gló - ri - am tu - am.
Pa - ter om- ní - po - tens etc

The short sentences, e. g., *Laudámus te,* make use simply of the final cadence.

[1] C. O. 1914, 124 sqq.

The same applies to *Gloria* 11, though somewhat more freely expressed:

Gló - ri - a Lau-dá-mus te.
ho-mí-ni - bus (ad-o) - rá-mus te.
Dó - mi - ne gló - ri - am tu - am.
Qui se - des Fí - li - us Pa - tris etc.

The concluding sentence *Cum Sancto Spiritu* is very brilliant and spirited.

Gloria 8 employs three motives only: the introductory one of the intonation, the motive which (e. g. at *bonæ voluntátis)* soars aloft and answers the first, and the one which (e. g. at *Laudámus te)* is set a fourth higher, and bears some relation to the first. In some passages the three motives are combined, e. g., at *Tu solus Altíssimus.*

It is remarkable how the fourth note of the scale is avoided throughout; and once only, in the *Amen* does a ♭ occur. In the same way, except in the *Amen*, *Gloria* 15 avoids the *fa.*

Gloria 5 also employs only 3 motives. Compare the melodies under 1) *in excelsis Deo* — 2) *et in terra pax hominibus.* — 3) *Gratias.*

124. If the whole of the *Gloria* cannot be sung, every alternate sentence should be recited. Of course the melody suffers thereby, as the passages are not so closely related to each other.

Those words at which an inclination of the head is enjoined, viz., *Adoramus te*, *Gratias agimus tibi*, etc.; *Domine Fili Unigenite*, *Jesu Christe; Qui tollis peccata mundi, suscipe deprecationem nostram,*[1] must at least be sung upon a single note.

If the *Gloria* is to be sung, it is usually denoted in the Calendar by the abbreviation *Gl.* or *Glor.;* if not indicated, or *sine* (without) *Gl.* is set down, then it is omitted.

For the *Dominus vobiscum*, see p. 109

c) Credo.

125. After the Gospel the priest intones the *Credo* if prescribed for the day.

It is of Greek origin and came from Spain (introduced by the Council of Toledo 589) to Franconia and thence to Rome, and at the express wish of St. Henry II., Emperor, it was permanently inserted in the liturgy by Pope Benedikt VIII († 1024).

The 1. melody for the Credo can be traced to the XI. century It expresses fervour of assent; the 3. melody, dating from the XVII. century, expresses the joy of belief; the 4. from the XV. century expresses steadfastness of belief. The 2. is but a simplification of the 1.

[1] Cærem. Ep. I, 28 § 9.

126. The simple melody[1] repeated for each sentence as in psalmody is admirably suited for the solemn words, summarising as they do the most precious truths of our belief in God the Father, Son, and Holy Ghost, and their Divine Work, a humble confession of our faith, wherein each sentence is of equal importance.

Abbot Molitor rightly remarks:[2] "The attempt frequently made to portray the various articles of the *Credo* is altogether wrong . . . From a liturgical point of view it is a joyous, unrestrained confession of the Church, a loving submission full of faith, as between Bride and Bridegroom, an echo of the words of God Incarnate: *Ego cognosco Patrem* — "I know the Father". *Caritas omnia credit* — "Charity", says the Apostle, "believeth all things". Why, then, all this straining after effect in music? The agonies of the crucifixion, the glory of the resurrection, the terrors of the last day, ought not to be brought thus dramatically before the faithful. It is a misapprehension of liturgical requirements and of the Church's intention."

127. The *Credo* should therefore be sung in the spirit of thankfulness and child-like submission. Owing to its simple melody it can easily be mastered by the whole congregation, and when sung by a large body of the devout faithful it cannot fail to produce a noble effect.

There is nothing to be said against the custom of rendering *Et incarnatus*[3] *est* more slowly and *piano*. But at *Crucifixus* the tempo should be as before.

According to liturgical rules, the w h o l e of the *Credo* must be sung,[4] nevertheless occasional passages may be recited on one note, with organ accompaniment (cf. p. 61 sq.).

The Calendar indicates when the *Credo* is to be sung, thus: *Cr.* or *Credo.*

d) Sanctus and Benedictus.

128. The *Sanctus* comes immediately after the last word of the Preface, and it is best for it to be intoned at once by the cantor without any organ prelude. It is one of the most ancient parts of the Mass.

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[1] Rundschau 1904, 77 sqq. — Pal. mus. X. 90 sqq. - Km. J. 1908, 147. — Chorbote 1913, 10 sq. — Questions liturg. 4, 281 sqq.

[2] Frankf. Brosch. 23, 180. — Rassegna 1905, Sp. 151 and 254.

[3] The genuflexion at *Et incarnatus est* came into use through S. Louis, King of France (Rassegna 1909, Sp. 498).

[4] Decr. auth. 3827.

The demonstrable dates of the melodies of the Sanctus are (the first figure denotes the Mass, the second the century):

1 = 10; 2 = 12 - 13; 3 = (11) 12; 4 = 11; 5 = 12; 6 = 11; 7 = 11; 8 = (11) 12; 9 = 14; 10 = ?; 11 = 11; 12 = 13; 13 = 13; 14 = 12; 15 = 10; 16 = 13; 17 = 11; 18 = 13.

The *Sanctus* melodies are so constructed that the ascent of the melody generally reaches its climax at the *Pleni sunt cœli.* An exception to this is found in the *Sanctus* of Mass 3 with its vigorous and glorious opening, also in those of Masses 5, (12), 17.

The *Sanctus* of Mass 4 up to the final neum of *excelsis* employs but 3 motives:

a	b	c
1. Sanctus	2. Sanctus	Dominus Deus Sabaoth
3. Sanctus	Pleni sunt cœli et terra	tu-a. Hosanna
(glo)ria	in ex-	-mine Domini
-celsis	Benedictus qui venit	Hosanna
in no-	in ex-	-cel(sis).
-cel-		

129. Liturgically and historically the *Benedictus* forms one whole with the *Sanctus*, a hymn of preparation for the sublime mystery to be enacted, just as the priest to this day unites *Sanctus* with *Benedictus* without any break, before proceeding to the Canon.

The Vatican *Graduale* would seem to hold this view. For: 1) The Rubrics say nothing about a *Benedictus* to be sung after the Consecration; 2) The double bar which formerly appeared in all editions between the *Sanctus* and *Benedictus* has been suppressed; 3) There is not the slightest indication as to how much of the *Benedictus* is to be intoned.

On January 14. 1921 the sacred Congregation of Rites decided that the *Benedictus* should be sung a f t e r the Consecration "in a l l sung Masses as well for the living as the Dead, no matter whether plain-song or any other chant be in use".

The *Benedictus* is either quite the same as *Pleni sunt cœli* with the *Hosanna* following it (cf. Masses [1], 2, [4], 12), or for the greater part the same (as in Masses 5, 7, 8, [11], 14, 15, [16], 17). Masses 6, 9, 13 are exceptions to this.

When the *Sanctus* has been intoned, the full choir can continue it; one portion of the choir then sings *Pleni sunt cœli*, the other portion, or the full choir sings *Hosanna*, the first choir takes up the *Benedictus* as far as *Domini*, and the full choir concludes with *Hosanna*.

When the Benedictus is led off afresh, the melody of most Masses requires the addition of *qui venit.* For Masses 7, 14, 18 and in the Requiem it is sufficient to lead off the *Benedictus.*

Since these chants are so intimately connected with the sublime moment of the Consecration, and since they express the Choir's greeting and adoration of the Saviour, their rendering should be one full of lively faith and fervent love.

e) Agnus Dei.

130. The *Agnus Dei* follows immediately upon the *Et cum spiritu tuo* with which the choir answers the priest's *Pax Domini.* Each of the three invocations is either intoned by one, two or four cantors and continued by the full choir, or they are sung alternately by cantors and full choir, all voices, however, joining in at *dona nobis pacem,* or in the Requiem Mass at *sempiternam.*

Originally sung or omitted *ad lib.* it was finally prescribed by Pope St. Sergius († 701).

Demonstrable dates of the various melodies (first number denotes the Mass, second number the century):

1 = 10; 2 = 10; 3 = 11 - 12; 4 = (12) 13; 5 = 12; 6 = 11; 7 = 15; 8 = 15; 9 = (10) 13; 10 = 12; 11 = 14; 12 = 11; 13 = ?; 14 = 13; 15 = (12) 14; 16 = 10 - 11; 17 = 13; 18 = 12.

131. The Melodies in Masses 10, 12—16 have the form expressed by a b a, that is, the second *Agnus* differs from the first and third; the same with regard to Masses 4, 8, in which, however, the *miserere* and *dona* are always alike. The melodies of Masses 1, 5, 6, 9, 18, have the form a a a, and to these must be added Masses 3 and 17, in which only the word *Agnus* is treated differently the second time. In Mass 7 the form is a a b, and in Mass 11 a b c.

Text and melody require a devotional, but sometimes an energetic and vigorous rendering; compare Masses 1, 3, 5, 7, 11, 15[1].

Concerning *Asperges me* and *Vidi aquam* see chapt. XII

[1] Grbl, 1920, 51 sqq.

CHAPTER XI.

The Variable Mass Chants.

132. The student who desires to become acquainted with the rich variety and the dramatic quality of the Liturgy, will find it profitable to ask two questions in regard to any piece of Gregorian chant: 1) In whose mouth does the Liturgy place these words, or shortly, — without, of course, regarding the executant — who is it that sings this particular chant? 2) To whom is the singing directed? In the case of the Introits especially, the answers are productive of valuable results. The number is but small of Introits that are historical narrations or descriptions. As a rule the Introit sets before us a speaker whose words are all the more effective, since they are not preceded by any title as in the Epistle and Gospel, and in but very few cases have any preamble such as "*Dixit Dóminus: Ego cógito* — Thus saith the Lord etc." (23th Sunday after Pentecost.)

Frequently, Holy Church herself comes forward as the speaker who lays before the Heavenly Father all that concerns the hearts of her children, their trials and sufferings, their cares and struggles, at one time in tones that are timid and humble, at another with the vehemence and passionate impetus of the Introit of Sexagesima. Yet she also recalls, in presence of the Lord, the joys of her children, their happiness in the divine adoption of sons. Or she holds converse with them and calls on them to praise the Lord, to thank Him for His love, to put their trust in His Providence.

At another time it is God Himself who speaks to us and arouses us to an all-expectant prayer. Or, again, the Divine Redeemer appears, disclosing to His Heavenly Father a Heart bowed down by sorrow (Palm Sunday) or filled with Easter joy.

Again, the Saint of the day, like St. Stephen, in his affliction, sends forth to the Lord a cry for help, or in a "*Protexisti me* — Thou, O God, hast protected me", proclaims to Heaven his gratitude, or yet again, as in a soliloquy, pictures for us the reality and joy of sanctity (Jan. 25th, March 28th, April 28th). Here no rigid, lifeless form is found — as the Liturgy is superficially reproached with — but life, abundant and dramatic.

133. To the variable Mass chants, i. e., those chants which have different words according to the season or feast, belong: Introitus, Graduale, Alleluja, Tractus, Sequence, Offertorium, Communio.

134. They differ from one another:

a) by their significance in the Liturgy. *Introitus*, *Offertorium* and *Communio* were originally accompaniments to liturgical actions, viz. the priest's progress to the Altar, the oblation of the offerings of the faithful

proceeding to the Altar, and the administration of the Communion. In a sense, they were accordingly processional songs.[1] When the Office was concluded, the music had to cease. Not so the *Graduale*, it was not the accompaniment of any liturgical action, but possessed an independent significance. Clergy and Congregation should submit themselves to its spirit. The pious sentiments prompted by the readings were deepened and given a poetic form. The same holds good for Alleluja, Sequence and Tractus.

b) In style. Introitus, Offertorium and Communio are antiphons, which reiterate and interpret the individual ideas and feeling of the text in exuberant variation. These were delivered by the choir of singers *(schola cantorum)*. *Graduale* and *Alleluja* are strictly *responses* and are meant as solos. They both incline to the use of typical airs (vide p. 94) either for whole pieces or for variously combined groups of airs ("shifting melismas"). The Tractus belongs to an elaborate form of psalmody which is found even now in combination with antiphons in the Introitus.

Whereas typical melodies play a great part in the antiphons other than those of Holy Mass, they are rare in those richer antiphonal pieces used in the Mass.

c) In the preference for certain Modes:

The *Introitus*, preferably in Modes I and III, less frequently IV. V. VI.

The *Graduale*, chiefly in Modes VI and V, less frequently IV and has only two different melodies in the 8th mode.

The *Alleluja*, mostly always in I and VIII, seldom V and VI.

The *Offertorium*, nearly always in Modes II, IV and VIII, less frequently in V and VI, only three times in Mode VII.

The *Communio* shows preference for Modes I and VIII, not so often for Modes III and IV.

The *Tractus* is written only in Modes II and VIII.

Mutual borrowings of extensive airs only take place in *Graduale* and *Alleluja*. Thus the *Graduale* has the same air as the Mass *Salus autem* at the words *(Dom)inus — corde* and *Alleluja* for the 4. Sunday after Pentecost from *qui — thronum*. Likewise *Graduale* has the air from the Mass *pro Abbatibus* from *vitam* and *Alleluja* from Easter-Tuesday from *surrexit*. The 1. *Tractus* for Good Friday has the same air as the *Alleluja* of the Epiphany from *venimus cum muneribus*.

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[1] Blume, Brevier und Messe (Regensburg, Pustet 1919) p. 85.

It is very instructive to trace the different melodic treatment of the same text according as it is sung as *Introitus*, *Graduale*, *Offertorium* etc. E. g.:

Justus ut palma florebit:

as *Introitus* in *Commune Confessoris non Pontificis II;*
Graduale in *Commune Confessoris non Pontificis I;*
Alleluja in the *Missa pro Abbatibus;*
Offertorium in the *Commune Doctorum.*

or:

Justorum animæ

as *Graduale* on January 19th;
Alleluja on July 30th;
Offertorium in the *Commune plurim. Martyrum III;*
Communio on June 2nd.

a) Introitus (Entrance).

135. The Introit[1] is first mentioned in the *Liber Pontificalis* in the note upon Pope Celestine I († 432) although it had already been introduced into the liturgy at an earlier date. Some are of opinion that Pope Celestine only added the psalm to the antiphon.[2] Until the 6th century a whole psalm was sung after the antiphon, and in remembrance of this the psalm-verse in the *Missale* and *Graduale* is, to this day, not indicated by ℣. *(versus)* but by Ps. *(psalmus)*.

The 1.—17. Sundays after Pentecost take the text of the verse from the psalter in the same way as the *Alleluja*; see p. 127.

Nowadays the Introit consists of an antiphon, psalm-verse, and *Gloria Patri*, after which the antiphon is repeated. It has also the formula A B A.

Mode of rendering. When the priest proceeds to the altar, the Introit is intoned as far as the asterisk by one cantor on Ferias and Simple Feasts, by two cantors on other feasts and Sundays, and, wherever possible, by four cantors on the greater feasts. The choir then continues as far as the psalm-verse, the first half of which, as well as the *Gloria*, is sung by the cantors, the rest by the choir. After the *Amen* the whole of the Introit, including its intonation, is repeated by the full choir as far as the psalm.

The eight tones for the *Gloria* are found in an appendix to the *Graduale* before the *Te Deum*.

After the manner of simple psalmody, the Introit-psalmody has also a variety of closing-cadences for the 1., 4., 5., 6. and 8. modes, which

[1] Revue 13, 156 sq., and 18, 72 sq. 21, 46 sqq. [2] Gastoué, *Origines* 220.

lead over to the beginning of the antiphon that has to be repeated according to the rules of the art. Compare the Introits of Pentecost, Maundy Thursday, and the Assumption of Our Lady. Precisely these cadences demand the repetition of the whole antiphon instead of the mere recitation. But if the antiphon be only recited the second time, (see p. 61 sqq.) then the simpler closing cadence, assigned every time in the first place, is to be used.

If the Introit is sung but once, the full choir continues after the intonation, and at the end of the *Sicut erat* the text is recited.

From Passion Sunday till Easter (exclusive), and in all Requiem Masses, the *Gloria* is omitted after the psalm-verse.

There is no Introit for Holy Saturday and Whitsun Eve.

As the Introit chants rarely exceed the compass of an octave, and are of a tranquil, solemn character, presenting no difficulties, they are admirably adapted for full choir.

136. The *Antiphon* has generally 2—3 parts (seldom 4), and these should be made apparent by suitable pauses. The pauses w i t h i n one part should never be equal to the pause between two parts, as otherwise the general outline of the melody would be broken up into disconnected portions. The division of the text, discernible from the punctuation (generally a colon), usually, though not always, coincides with the division of the melody. Examples:

Introit for the 4th Sunday of Advent:[1]

Part I: Roráte cœli désuper, et núbes plúant jústum:
Part II: aperiátur térra, et gérminet Salvatórem.

Introit for the 3rd Mass on Christmas Day:

Part I: Púer nátus est nóbis, fílius dátus est nóbis:
Part II: cújus impérium super húmerum éjus:
Part III: et vocábitur nómen éjus: mágni consílii ángelus.

The division of the antiphons as given in Chapter VIII can easily be applied to the melodies of the Introit, as they also have antiphonal characteristics.

"The Introit makes a noble opening, announcing as it does with its elaborate and spirited melodies the sublimity of the coming mysteries. The movement should be rapid and *full of life and vigour.*"[2]

The *Introits* for the 2. and 4. Sundays in Advent serve as vouchers, likewise the 2. and 3. Christmas Masses, the 4. Sunday in Lent, Candlemas,

[1] Revue 20, 79 sqq. — [2] Kienle, Ch. 113.

the 5. Sunday after Easter[1] (adjusted to the text *Gaudens gaudebo* with great skill at the Feast of the Immaculate Conception), Ascension Day, and particularly the dramatic songs of Sexagesima Sunday, Palm-Sunday (with the insistent *aspice!*) and Whit-Sunday.[2]

b) The Graduale Responsory (Song of Degrees).[3]

137. The Church has adopted the practice of using a song after the reading of the Epistle from the Synagogue. Originally a whole psalm with a refrain after each verse (hence the name Responsory) was sung on the steps *(gradus)* of the Ambo (pulpit). Between 450 and 550 when the music for the Gradual became more elaborate, only one verse was sung after the introductory passage had been repeated, and then followed another repetition of that passage. Even before the 13th century the repetition began to be omitted and thus the Gradual lost its responsorial character.

Mode of rendering. One or two cantors intone and the more practised singers continue. The verse is sung by the cantors alone and the full choir join in at the asterisk towards the end. In this case, care should be taken to maintain the rate of movement and not to drag the time. — It is however permissible for the cantors to sing the verse right through to the end and then for the whole choir to repeat from the beginning up to the Verse, as was formerly the custom.

These repetitions help to explain many peculiarities of text and melody. Thus to the strange ending *Et dixit mihi* on the feast of St. John the Baptist,[4] we have the answer *Priusquam te formarem* etc. So also we may understand why the Graduale *Domine praevenisti* from the *Missa pro Abbatibus* is written in Mode 4, although the verse ends on *re*.

The Graduals are real masterpieces of melody. In the first part *(corpus)* the melody moves in a quiet, simple and reserved fashion (the delivery, therefore, should correspond), generally in the plagal form with its lower position and the dominant a third above the final (Cf. Grad. for First Sunday of Advent and before all the classic gradual *Christus factus est* for Maundy Thursday).[5] On the other hand, the verse is more lively, melodious and sonorous, moving in the authentic form with the dominant on the fifth and not uncommonly above it, as far as high *fa* and *sol*. Sometimes the melody forms a recitative on the do-

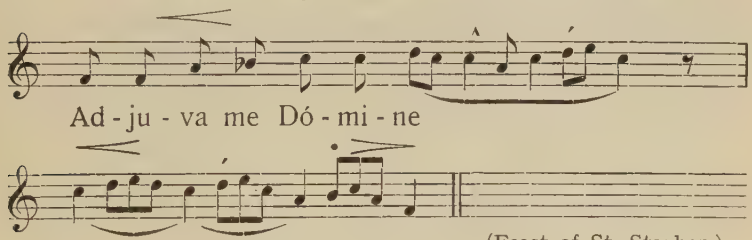
[1] „K. S." 1911, 129 sqq. — [2] „K. S." 1910, 53 sqq. — [3] Rassegna 1909, p. 367 and 499 sqq. — Rundschau 1910, 21 sqq. [4] Mus. s. 1912, 149 sqq. — [5] Cæcilia 1912, 49 sqq.

minant, in order, by such a contrast, to give more striking prominence to the preceding and subsequent melismas interwoven with the chief parts of the text.

One of the finest compositions in Plain-song is the Gradual *Miserére mei* on the Wednesday in the 3rd week of Lent, with its powerful and impressive verse *Conturbáta sunt.*

If Graduals in Mode 5 use different clefs for the first part and the Verse, no modulation is to be made after the first part, as this would interfere greatly with the rise intended in the melody of the verse. Both parts should be taken at the same pitch. (Cf. Gradual *Christus factus est* for Maundy Thursday.)

138. Some idea of the richness and beauty of the melodies may be gained from the following specimens in Mode 5, a mode which is employed about 70 times for the Graduals. They will serve also as vocal exercises.

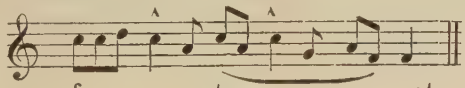


(Feast of St. Stephen.)

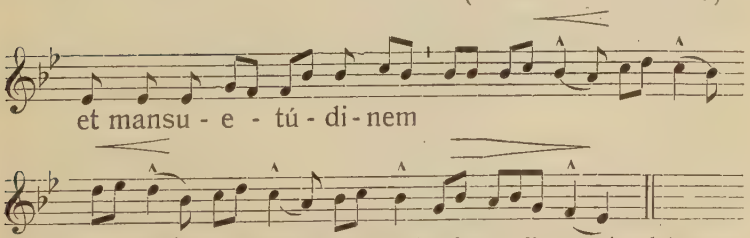
N.B. The ♩ is to be rendered *decresc.*

Compare also the beginning of the verse in the Graduals for the 2nd and 3rd Masses for Christmas, the Assumption and SS. Peter and Paul.

Close of the first half-verse:

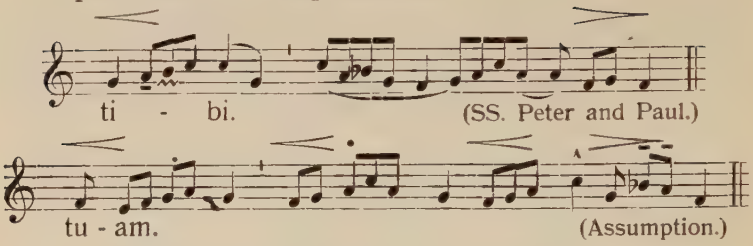


(2nd Mass for Christmas.)



From the Mass *Cognovi;* one of the finest climaxes in plain-song.

Specimens of closing melodies:



Compare also the closing melody on the Epiphany.

As is evident from the examples given, the final syllable is the one that is chiefly embellished with elaborate melodies. In this way the individual word receives its due in the structure of the sentence, both as to weight and signification. Riemann[1] advances the opinion that here a *Coda* began which was continued only by instruments, but Gevaert is content to remark that the lively movements of instrumental music have been transferred to and been expressed in vocal music in the Graduals.[2] According to P. Wagner, the graduals reveal a technique in their shifting melismas which is oriental, nay more, ancient Jewish.[3]

These and similar motives interwoven with each other give elegance, movement and variety to the Graduals.

If a well-trained voice, proper management of the breath, strict *legato*, round and full notes freely brought out, are indispensable to good singing, this is particularly so with regard to the Gradual chants. Therefore untrained singers would do well to *recite* them. After a time such might try the first verse, which is usually simpler, e. g., *Christus factus est* on Holy Thursday, *Ecce sacerdos magnus* from the Mass *Statuit* (for a confessor and bishop), or *Diffusa est* from the Mass *Cognovi* (for widows). Then melodies in Mode 2 could be attempted, e. g. *Justus* from the Mass *Os justi* (for a confessor not a bishop), as this one often occurs, generally with unimportant alterations.

139. This Gradual melody of Mode 2, as the Solesmes Benedictines have shown,[4] is constructed similarly to that for the psalms. Compare the Graduals *Justus*, *Requiem*, *Nimis honorati* (feast of St. Matthias, etc.), *Angelis suis* (1st Sunday in Lent and Holy Guardian Angels).

The first verse, also called *Corpus*, has 4 parts:

	Intonation.	Dominant, simple or florid.	Cadence with or without Jubilus.
Part. 1.	Ju-	stus ut palma flo-	ré-bit
	Ré-	quiem æ-	tér-nam
	Ni-	mis hono-	ráti sunt
	An-	gelis	su-is

[1] Zeitschr. f. internat. Musik-Ges. 1907, 345 sq. [2] Cf. Tribune 1911, 2.
[3] Wagner, Einf. 17. [4] Pal. mus. III, 36 sqq. cf. also German translation p. 23 sq.

Part 2.	sicut ce-	drus Lí-	ba-ni
		do-na eis	Dó-mi-ne
	a-	míci tui	De-us
	man-	dá-vit de	te
Part 3.	mul-	tipli-	cá-bi-tur
	et	lux per-	pé-tu-a
	ni-	mis confor-	tá-tus est
	ut	custódi-	ànt te[1]
Part 4.	in do-	mo	Dó-mini.
	lú-	ceat	e-is.
	princi-	pátus e-	ó-rum.
	in ó-	mnibus viis	tuis.

From Low Sunday to Trinity Sunday *Alleluja* is sung in place of the Gradual. Holy Saturday likewise has no Gradual, but the whole of Easter week has.

c) Alleluja.

140. To the Gradual is appended, except from *Septuagesima* to Easter, the *Alleluja*[2] (Hebrew for "Praise God").

To give expression to this invitation to praise God, a melody *(júbilus, jubilátio,* also *neuma* and *sequéntia)* of a particularly joyous and animated character is added to the *Alleluja*. *Alleluja* and *Neuma* form of themselves a splendid song of praise; both also make an effective setting to the verse (usually taken from the psalms) in the same style.

The *Alleluja* was introduced into the Roman Mass in the IV. Century and soon developed the richest ornamentation of solo singing. Under Gregory the Great the Versicle was added to the *Alleluja*. The words of the latter were destined to provide subordination and support to the exuberance of the melismas and render them comprehensible. Before Gregory the airs appear to have been richer in melismas.[3]

The Sundays after Pentecost take the verse from a succession of psalms:

Sunday:	1	2	3	4	5	6	7	8	9	10	11	12	13
Psalm:	5	7	7	9	20	30	46	47	58	64	80	87	89

Sunday:	14	15	16	17	18	19	20	21	22	23
Psalm:	94	94	97	101	101	104	107	113	113	129

[1] This combination of words would be treated in exactly the same fashion in a final cadence in simple psalmody.

[2] Cf. Die Kirchenmusik 1909, 122 sqq. Vom Alleluja, Gänge durch Liturgie, Literatur und Leben.

[3] Cf. Musica s. 1912, 189 sq. — Laacher St. 52, 429 sqq. — Revue 6, 158; 9, 165. — Rundschau 1903, 54.

141. The method of rendering the *Alleluja* may be understood from the *Alleluja* for the Assumption. The cantors (2—4, but only 1 on ordinary days) intone *Alleluja* which is repeated by the choir, and followed upon the vowel *a* by the *neuma*, that is, the groups of notes which run to the double bar. The cantors then sing the verse *Assúmpta est* as far as the asterisk, where the choir joins in and sings the word *Angelórum*. Again the cantors sing the *Allelúja*, and the choir continues on *a* from the asterisk to the double bar. The *Allelúja* is sung in this way in Easter week and from Trinity Sunday until Septuagesima.

Two Allelujas are sung from Low Sunday to Trinity Sunday, and the rendering will be clear from the following explanation of the *Allelúja* for the Ascension.[1]

Cantors: *Allelúja;* Choir: *Allelúja* with the same melody and the neuma as far as the double bar. Cantors: *Ascéndit — voce*; from the asterisk onwards the choir: *tubæ*. The cantors then intone the second *Allelúja*, and without any repetition the choir goes straight on from the asterisk upon the vowel *a*. Then cantors sing: *Dóminus — duxit;* and from the asterisk the choir continues to the end with *captivitátem*. After this cantors: *Alleluja*, and immediately the choir continues the neuma again to the double bar.

This method clearly shows that the *Alleluja* now belongs to the class of Responsorial chants and exhibits the formula A B A. Should a Sequence follow, then no *Allelúja* is sung after the verse, but is added immediately after the Sequence. Thus on Whitsunday when the word *accénde* has been sung by the choir, it is followed directly by the Sequence *Veni Sancte Spíritus*.

If the choir contains boy's voices, according to old custom, the rendering of the *Alleluja* is entrusted to them.

142. The *numerous notes* of the *Neuma* have often been objected to. But let us hear *St. Augustine:* "He who exults needs no words."[2] "Our speech is moreover unworthy of God; but if speech can be of no avail, and yet some kind of speech is necessary, what remains but to let our hearts break forth into accents of joy and jubilation without words, thus not limiting our boundless joy to empty words."[3]

The numerous notes of the *Neuma* are not thrust at random, regardless of plan.

It is precisely from these melodies that one perceives in what a masterly manner plain-song weaves together simple motives by means of repetitions, inversions, extensions and various connections of the parts.[4]

The members of the *Neuma* divided by pauses or the *mora vocis* can stand in the following relation[5] to one another:
A A* (= extended form of A), A B, A A B, A B A, A B C, A A A, A A*B*B, A B A C A.

143. In the verse of the *Alleluja* the motives of the *Alleluja* and its *Neuma* often recur. Compare *Alleluja* and[6]

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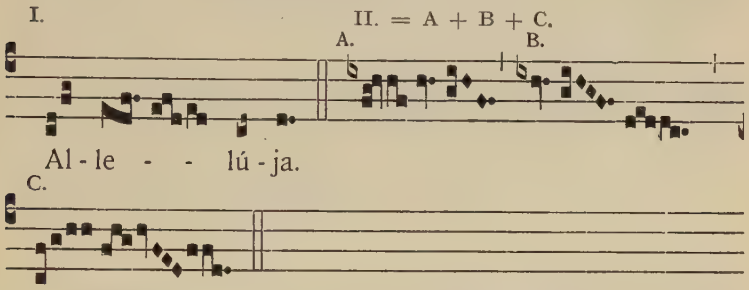
[1] Cæcilia 1912, 65 sqq. — [2] Migne P. L. 37, 1272. — [3] L. c. 36, 283. — [4] Cf. Wagner, Peters Jahrbuch 25, 1 sqq. — [5] Cf. Wagner, Einführ. p. 218 sq. — [6] Revue 12, 7.

Neuma of the Mass *In virtute* (Common of a martyr not a bishop) with its verse *Posuisti* (on the feast of the Stigmata of St. Francis the same melody occurs):



Posuisti = I, *Domine* = A + B + 1st part of I, *ejus* = extended B, *coronam* = C + B with repetition, de *lapide* = A, *pretioso* = I + II.

Although this chant does not exceed the compass of an octave, it is nevertheless very melodious and varied.

For other examples see feast of St. Thomas, M., 2nd Sunday after Easter (2nd All.), Easter Monday, 4th and 5th Sunday after Easter (2nd All.), Sunday in the Oct. of Ascension (2nd All.), 18th Sunday after Pentecost, feast of St. Agatha, Visitation B. V. M., Octave of SS. Peter and Paul.

As the *Alleluja* possesses its rich *Jubilus*, so also has the Versicle as a rule a rich melody to its final syllable. In most cases it is the same as that of the *Jubilus*. Only in a few airs which prefer the 2. and 8. modes, does it differ from the *Jubilus*, and indicates a period for the origin of the *Alleluja* in which the doctrine of the modes was still undeveloped, and which, indeed, we owe to the Tractus-airs of the 2. and 8. modes. This form of Alleluja has been called the archaïc one.

144. Typical melodies for Alleluja and verse are found:

a) in Mode VIII.:

α) on the 1st Sunday of Advent, *β)* in the 1st Mass for Christmas Day, *γ)* on the Ascension (2nd All.), *δ)* on the feast of St. Lucy, etc.

Part. 1.	Part 2.
α) Ostende nobis Domine	*α)* misericordiam tuam
β) Dominus dixit ad me	*β)* filius meus es tu
γ) Dominus in Sina in sancto	*γ)* ascendens in altum
δ) Diffusa est gratia	*δ)* in labiis tuis

Part 3.	Part 4.
α) et salutare tuum	*α)* da nobis.
β) ego hodie	*β)* genui te.
γ) captivam duxit	*γ)* captivitatem.
δ) propterea benedixit te Deus	*δ)* in æternum.

Neuma scheme for the Alleluja, AB,

Neuma scheme for the final word of the verse, ABCC; this typical melody is the one most frequently employed; another typical melody in Mode VIII. occurs on the Vigil of the Nativity, on Ember Saturday at Whitsuntide, on Trinity Sunday, on the feast of SS. Philip and James;

Neuma scheme AA*B*B;

b) in Mode I.: on the Friday (1. *Alleluja)* and Saturday (3rd *Alleluja)* of the Whitsuntide Ember Days, feast of St. Andrew, Purification, in the Mass *Os justi* (Common of Abbots).

Neuma scheme AA*BCD;

c) in Mode II.: 3rd Mass for Christmas Day, feast of St. Stephen, St. John the Apostle, St. John the Baptist,[1] Epiphany (cf. also the 1st *Alleluja* for the 3rd Sunday after Easter) etc.;

The melody is quite psalmodic in structure.[2]

Intonation:	Dominant:	Final:
Part 1. Dies	sanctificátus illúxit	nobis
Vidimus	stellam	ejus
Part 2. ve-	níte gentes et adorá-	te Dóminum
in Ori-	én-	te
Part 3. quia hódie	descéndit lux	magna
= Part 1. et vénimus	cum muné-	ribus
Part 4.	super	terram
	adoráre	Dóminum.

Neuma scheme AA*;

d) In Mode IV.: 3rd Sunday of Advent, Ascension, Pentecost (1st *Alleluja)*, feast of the Holy Guardian Angels;

Neuma scheme AA*;

e) In Mode V: Assumption, St. Bartholomew, in the Mass *Salus autem* (Com. of many martyrs), Dedication of a church (2 *Allelujas* for Paschal time);

(It is interesting to compare this melody in Mode V. with that in Mode VIII. on Easter Monday);

Neuma scheme ABC;

f) In Mode VI (rare): 5th Sunday after Pentecost and Feast of the Most Pure Heart of Our Lady;

Neuma scheme ABC;

g) In mode VII: Corpus Christi, feast of St. Laurence, Transfiguration, St. Michael (2 *Allelujas* for Paschal time), Feast of the Most Holy Rosary.

Neuma scheme ABC.

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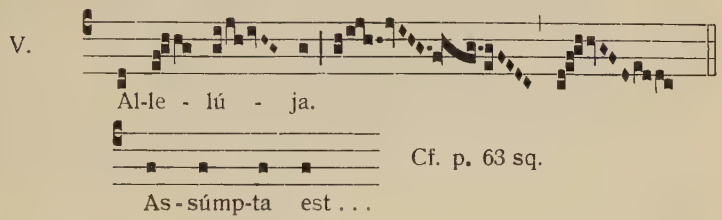
[1] Mus. s. 1912, 151 f.

[2] Cf. Pal. mus. III, 54 sq.

Choirs which do not always find it possible to sing the verse may recite it after singing and repeating the *Alleluja*. And weaker choirs could, for Sundays and festivals, select one of the *Alleluja* melodies mentioned here and recite the verse proper to the day in the usual manner. (The melody of Mode II would in such case be preferable for Christmastide.) Thus for example on the Assumption:



Cf. p. 63 sq.

145. The use of typical melodies in the Gradual and Antiphonal has been cited as a proof of poverty of ideas in Gregorian chant, but certain considerations must be weighed. 1) The chant is by no means lacking in original melodies that are characterised by great artistic worth and are admirable in their life and movement. 2) If everything that is typical is to be cut out of the chant, there is an end to psalmody, which, after all, is nothing else than the adaptation of an invariable melody to the different verses of a psalm. 3) Again, how varied is the preface in its contents according to the feasts of the year, and yet for each one we have in the main a typical melody. 4) Even our bells peal forth the same type of song on every feast, but the Easter chimes, for example, have their own peculiarly impressive message and peal a new and wonderful text to the typical melody. 5) Our hymns and songs have, as a rule, but one air for each strophe, yet how vastly the strophes differ in contents and meaning! Here again are typical forms, yet, unless sung mechanically, almost every strophe, despite the recurrence of the same melody, forms a fresh song; for a good delivery is endowed with an almost creative power. Surely the same thing is possible in the case of our typical Gregorian melodies; first one passage and then another can be emphasised and brought into prominence. Is it not possible for the *tempo* to be varied in rendering the chant, with here a *ritardando*, and there an *accelerando?* Moreover, may not the colouring of the voice be at one time clear and warm, at another darker or lighter? Cannot a good delivery also impart to each melody of the chant an individual life that shall almost entirely overshadow its typical character? 6) a closer study further reveals the fact that it is not merely a question of slavishly or mechanically fitting an invariable melody to vastly different texts, but that in many cases the grammatical aspect of the text, and notably theverbalaccent, has been fully considered; and, more, that the old composers were not altogether indifferent to the meaning of the words. 7) Finally we must not undervalue this point, that the use of typical melodies greatly simplifies the task of mastering the chant.[1]

[1] Cf. Musica s. 1911, 74 sqq.

Amongst the most beautiful *Alleluja* melodies are those for the Circumcision, Easter Sunday, Easter Monday, Corpus Christi (see p. 130), the Assumption (see p. 131), All Saints, and from the Common those in the Masses *In virtute*, *In medio*, and for the feast of the Dedication of a church.

The *Alleluja* on Holy Saturday has, as Wagner points out,[1] the intervals of *Per omnia sæcula sæculorum* and *dignum et justum est* in the Preface. The affecting Alleluja *Veni Sancte Spiritus* (Pentecost) possesses surprising affinities to the *Popule meus* of Good Friday

When the choir has once overcome its antipathy to "so many notes" (the choirmaster must analyse the construction of the melody), and when it has grasped the rhythm (the choirmaster must clearly explain the rhythmical value of each group of notes) then all will learn to appreciate these exquisite musical lyrics.

d) Tractus.

146. The Tractus (tract) is sung from *Septuagesima* until Easter and on certain penitential days and in Requiem Masses in place of the Alleluja.

It consists of several verses of a psalm (sometimes a whole psalm or a portion of a Biblical canticle) sung to an elaborate psalm melody. Whilst in other chants an antiphon was frequently inserted between the psalmverses, the Tract goes on uninterruptedly *(tractim* = straightway). (Cf. in this connection the *Psalmus in directum.)*

The derivation from *trahere*, to draw, i. e., to sing slowly, in a drawn out fashion, is incorrect.

The melodies of the Tracts represent the oldest form of Solo-psalmody during the Mass.[2]

147. Only two Modes are used for the melodies, II and VIII, the latter more frequently than the former.

The verses may be sung alternately by two choirs, or by cantors and choir in turn. In any case the choir sings the close from the asterisk as in the *Graduale* and *Alleluja*.

Study carefully the Tract *Beátus vir* from the Mass *Sacerdótes*, the second and third verses of the Tract *Commovísti* for Sexagesima and the Tract *Audi fília* from the Mass *Dilexísti*.

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[1] Wagner, Einf. 25.

[2] Wagner Urspr. 35.

e) Sequence.

148. *Sequéntia (sequi*, to follow) really a musical term denoting a succession of notes, *Jubilus* or neum of the *Alleluja* (see p. 127). In the Pre-Gregorian *Alleluja* this very elaborate *Jubilus* was composed of groups of melismas varying in length and with many repetitions, which themselves were called *Sequéntiæ*. 1) In course of time words were set to some of these *Sequentiæ* and thus arose *Sequentiæ cum prosa*, melodies with prose passages. 2) Later, similar proses were set to all the *Sequentiæ* of a *Jubilus*, and accurately fitted to the melodies already in existence. In extended melodic repetitions the text was composed of double strophes sung to the same melody. In the oldest sequences the strophes and often irregular verse ended on *a*, the last vowel of *Alleluja*. 3) From the 10th century onwards a great number of sequences were written with a specially composed melody. These exhibit, in their highest development "measured verse symmetrical in construction and rhythm, polished with perfect rhyme and artistically divided by a strict caesura".[1]

France was the original home of the sequence. At St. Gall in Switzerland, Blessed Notker the Stammerer[2] wrote many sequences, and in Paris Adam of St. Victor[3] († 1192) brought the composition of sequences to perfection as regards form and poetic expression. His compositions, indeed, as well as the 5 sequences now used in the liturgy show but little resemblance to an Alleluja-jubilus. The sequence of Corpus Christi forms an exception.

The sequence now consists of several verses, which generally run in pairs and are sung by alternate choirs.

149. The Sequence for Easter, "*Victimae paschali*" wherein some details of the history of the resurrection of Christ are dramatically narrated.

Author, Wipo, a Burgundian († c. 1048).

The melody is imbued with a spirit of triumphal joy. The faith of the Church, at all times triumphantly announcing the victory over suffering and death, is expressed in the jubilant *scimus Christum surrexisse* in a manner as elevating as it is consoling. This passage should be sung with emphasis and solemnity; *tempo* moderate, not dragged.

Various motives of this sequence sound in our "Christ the Lord is risen to-day".

150. The Sequence for Pentecost, "*Veni Sancte Spiritus*". Here the human heart, conscious of its poverty, in devout and earnest strains humbly begs for the seven gifts of the Holy Ghost.

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[1] Cf. the excellent assay by Blume in Km. J. 24, 1 sqq. Drinkwelder, ein deutsches Sequentiar aus dem Ende des 12. Jahrh. (Graz, Styria 1914).

[2] Schubiger: *Sängersch.* p. 39—59 and Part II p. 6—39 (Melodion); J. Werner: *Notkers Sequenzen* (Aarau, Sauerländer 1901).

[3] Misset et Aubry: *Les proses d'Adam de St. Victor* (Paris, Welter 1900). On proses see Revue 18, 82 sqq.

The authorship is claimed for Innocent III. (1216), Hermann Contractus (the Lame) of Reichenau (1054), but quite incorrectly as regards King Robert of France (1031).

According to the most recent researches the claim, of Langdon, Chancellor of the University of Paris († 1228) has to be considered.

The strophes are double ones. The melody of the first double strophe is tranquil. The next two become more forcible, whilst the two following are calm and rather peaceful. Both of the concluding verses are vigorous and vehement like the flaring up of the fiery tongues and the rushing of the mighty wind on the Day of Pentecost.

Do not lengthen the accentuated syllables, as otherwise an unpleasant $^6/_8$ time is unavoidable.

151. The Sequence for Corpus Christi, "*Lauda Sion*". "How majestically this sublime poem opens! What a clear and striking exposition of the Church's faith! What a splendid close to this magnificent prayer to the divine Shepherd who nourishes His sheep with His own Flesh, making us his companions at table, in joyful expectation of the eternal Day when we shall be joint-heirs with Him!"[1]

The author of this Sequence was Saint Thomas Aquinas († 1274); the melody is probably by Adam of St. Victor and was composed as a Hymn to the Cross.[2] The *Alleluja Dulce lignum* on May 3rd give the initial motive of the *Lauda Sion.*

In passages like *in hymnis et canticis* take care not to introduce a ♯ on *fa.*

It may be remarked, as showing that the rendering of the greater Sequences does not occupy too much time, that the *Lauda Sion* is sung in 6 m. at Beuron Abbey.

152. "Stabat Mater". A hymn full of tender compassion for the Mother of Sorrows united with earnest prayer for the fruits of redemption.

The author was probably Jacopone da Todi O. F. M. († 1306). But internal evidence points to S. Bonaventura. The air is new, by Dom. Fonteinne O. S. B. We should first meditate upon the text, and the proper rendering of the melody will follow naturally.[3] Metre and structure of the strophes as in *Lauda Sion.*

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[1] Guéranger: *Institut. liturg.* I. 334. — C. O. 1911, 102 sqq.

[2] Misset et Aubry l. c. p. 260 sq. *(Laudes crucis attollámus).*

[3] Cf. C. H. Bitter: *Eine Studie zum Stabat Mater* (Leipzig, Seitz 1883). — Stimmen der Zeit 89, 598 sqq. — C. O. 1915, 153 sq. — Gregoriusbote 1916, 20.

153. "Dies iræ". A poetic description of the Day of Judgment (strophes 1—6), alternating with humble appeals for ourselves (strophes 7—17) and for our departed brethren (18—19).

The author was a Franciscan monk, in all probability Thomas of Celano O. F. M. († about 1250).[1] He is first mentioned as its author by Bartholomew of Pisa († 1401).

The melody of the first 3 double strophes is repeated three times up to *Lacrimosa*. In practising, it would be best to take those double strophes which have the same melody in immediate succession. Thus:

1) *Dies iræ — Quid sum miser — Qui Maríam* (each time with the following strophe).
2) *Tuba mirum — Recordáre — Inter oves.*
3) *Liber scriptus — Juste judex — Oro supplex.*

The three double strophes exhibit a melodic structure similar to the 3 parts of the first strophe. The melody is highest in the second double strophe, while it touches the low *la* twice in the third. From *Lacrimosa* onwards each double strophe has but two members.

Some of the musical phrases seem to be taken from the older melody of the *Líbera;* compare

Dies iræ, dies illa with *Dies illa, dies iræ*
Solvet sæclum in favilla with *dies magna et amára valde,*
Tuba mirum spargens with *judicáre.*

The entire Sequence is sung at Beuron Abbey in 5 m. 33 s.

Always provide a translation for those who do not understand Latin as a preventive against a mechanical, meaningless rendering of this Sequence which is so often practised.

154. The whole of each Sequence must be sung or at least recited.

As regards the *Dies Iræ* the Bishop of St. Brieuc, in reply to his request for a dispensation from singing it, was informed by the S. Congr. of Rites on Aug. 12, 1854, that the singers might omit some strophes. But this decision is not included in the new edition of the *Decreta authentica* S. R. C.

The Votive Offices have no sequences.

f) Offertorium (Song of Oblation).

155. The Offertory[2] follows the *Orémus* of the priest after the Gospel or *Credo*, and is intoned and sung by 1, 2 or 4 cantors.

It now consists of an antiphon set to elaborate melodies.

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[1] Revue 16, 46 sq., Dreves-Blume: *Ein Jahrtausend latein. Hymnendichtung.*
[2] Revue 4, 161; 11, 150. — Tribune 1904, 237 sqq.

Formerly several verses of a psalm were added to the antiphon, according to the time occupied by the oblation of offerings by the faithful. Between the versicles delivered by soloists, the choir repeated the antiphon wholly or in part. A remnant of the old plan is seen in the Offertory of the Requiem Mass at *Hostias* and the repetition *Quam olim.* The Offertory can be traced to the time of St. Augustine in Africa (431).

156. The Offertory melodies are generally of a grand character, but owing to the numerous melismas and bold passages full of motion they are less suitable for large choirs. Differing from the elaborate *Alleluja* and Gradual chants, the Offertory melodies should be more sustained and the *tempo* slower. Compare the Offertories for Christmas, Easter, Pentecost, etc. Unlike many Graduals, the Offertory melodies have not a tendency to typical forms, but are almost always original.

The melodies of the Offertory are the least typical of any used for various texts.

It is an exception that the Pentecost-air recurs on Corpus Christi, that of SS. Peter and Paul on Trinity Sunday.[1]

Cf. the Offertories for Easter Monday, the Assumption,[2] and the Offertory of the Mass *Lætabitur* (com. of a martyr not a bishop), also the Offertories for All Saints, of the Votive Mass of the Angels and of the Mass *pro vitanda mortalitate.*

157. Veritable gems among the Offertories are the following 1st Sunday of Advent (how confident the *non erubescam);* Vigil of Christmas, (how glorious the *æternales);* the 3rd Mass for Christmas Day (how expressive *Tu fundasti);* Feast of the Holy Innocents with its exuberant joyfulness, (cf. the Gradual with the same text); Palm Sunday (what a climax at *et non fuit* and *et non inveni);* Tuesday in Holy Week (how impressive *de manu peccatoris* and what a noble close *eripe me);* 20th Sunday after Pentecost (notice the dying away of *Babylonis* and *Sion* and the repetition of the plaintive motive at *Sion),* then from the Common the Offertories of the Masses for an abbot (with the elaborate *pretioso),* and for a virgin not a martyr. Dom Kienle says of this latter *(Choral Sch.* p. 141): "Certainly a most beautiful Offertory in Mode III., adorned with all the splendour and richness of the East, a bridal song full of devotion and heavenly bliss."

The following Offertories deserve special mention: 16th Sunday after Pentecost, and 23rd Sunday after Pentecost, which at the close repeat the text and melody of the commencement *(Dómine in auxílium meum réspice,* and *De profúndis clamávi ad te Dómine)* producing noble effects and recalls the ancient rendering. The sweet *Dómine convértere* (2nd Sunday after Pentecost) displays an incomparable simplicity. As a contrast the Offertories of the 1st and 2nd Sundays after Epiphany

[1] Grbl. 1919, 62.

[2] Rassegna 1903, Sp. 341 sqq.

repeat the first words to a melody which is unusually elaborate even for the Offertory. Repetitions of the first words are found also in the Offertories for Quinquagesima, of Church-Dedication and the 12th Sunday after Pentecost. The following rendering of the latter is very effective:

1. *Precátus — dixit*, Solo
2. *Precátus — dixit*, Choir.
3. *Quare — et mel*, Solo.
4. *Et placátus — suo*, Choir.

If some few melodies appear to lack development, it must not be forgotten that the verse now sung was only a preparation for a second or third verse treated elaborately, like the first verse in many Graduals.

Holy Saturday has no Offertory.

Offertorium and *Communio* must, if not sung, then at least be recited.[1]

g) Communio.[2]

158. This is intoned by 1, 2 or 4 cantors when the priest has received the Precious Blood, and is simply an antiphon.

The *Communio* belongs to the most ancient chants of the Church. Formerly it was sung in connection with a psalm (particularly the 33rd).[3] The needful number of Versicles were sung to fill the time occupied by the administration of the Communion to the faithful. A reminiscence of the ancient practice is preserved for us in the Requiem Mass, wherein the Communio is provided with a verse: *Réquiem ætérnam*, after which part of the antiphon is repeated *(Cum sanctis tuis)*.

The Communion texts for the weekdays from Ash Wednesday to the Friday before Palm Sunday are taken successively from Psalms 1—26. On five days only are they taken from the Gospel of the day with a melody almost quite syllabic. Thursdays, too, are an exception, as originally they had no liturgy for the Mass.

159. Melodies of this class may undoubtedly be included amongst those that exhibit the greatest variety in the whole *Graduale:*

a) As regards their external form:

In addition to chants which are almost syllabic in their character and differ in no way from ordinary antiphons (Cf. the *Communio* on the Transfiguration, and on Saturday in the second week of Lent) there are many that surpass the Introit melodies in elaboration (Cf. Introit and Communion of the Mass *Lætábitur*, of the Mass *Protexísti*, of the Mass *Sancti tui* — Common of one and of many martyrs), and not a few that can bear comparison with Offertory melodies (Cf. Offertory and Communion of 1st Sunday in Lent, Monday in Passion Week, Sunday after Corpus Christi). The text is, indeed, generally considerably shorter.

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[1] Decreta auth. 2994 (5166).
[2] Tribune 1904, 293 sqq. — Rassegna 1908, Sq. 411.
[3] Pal. mus. VI 22.

β) As regards their expression, and, one might say, their dramatic effect.

Sing the melodies for the 3rd Sunday of Advent *Dicite* (particularly *pusillanimes confortamini);* the 2nd Mass for Christmas Day *Exsulta* (particularly *lauda filia);* the 3rd Mass for Christmas *Viderunt* (particularly *salutare);* feast of the Holy Innocents *Vox in Rama* (with its plaintive character); Passion Sunday *Hoc corpus*[1] (very deep and earnest); Pentecost *Factus est*[2] (vehement like the rushing of the wind); 21st Sunday after Pentecost *In salutari tuo* (with its almost tempestuous entreating tone); com. of a martyr in Paschal time *Lætabitur* (a resounding song of jubilation). *Fidelis servus*[3] from the Mass *Statuit* 2 (with the rhymes at the end of the 1. and 2. sentences).

The following are of special interest:

α) The Communio *Quinque prudentes* from the Mass *Dilexisti*, with its calm introductory narrative, its rousing *media autem nocte*, and the *exite*, suggestive of joy and happiness.[4]

β) The melody of the Communio for Wednesday in the fourth week in Lent *Lutum fecit*, childlike in its simplicity; with its short phrases it portrays most vividly the happiness of the man born blind but now healed, who can with difficulty express his exuberant joy.

γ) A contrast to this antiphon is the Communio *Videns Dominus* for the Friday of the fourth week in Lent. The first little phrase puts us at once in sympathy with the sisters of Lazarus who are weeping for their dead brother. Our Lord also "wept", and the major third following the previous tranquil passage expresses in an unmistakable way the importance of this event. The recitative on *fa*, then on *sol* and finally on *la* enhances the plaintiveness, and engenders a suspense relieved at last by the majestic and dramatic *Lazarus come forth! (Lázare veni foras)*, and the melody upon *prodiit* impresses now with the greatness of the miracle.

CHAPTER XII.

Special Liturgical Festivals.

160. Dispensing of Holy Water. On the Sundays of the Church-Year the priest intones the *Asperges* before High Mass, while the choir sings the melody to the end, after the manner of an Introit, during the dispensation of the Holy Water.[5] On Sunday before Easter and Palm-Sunday the Gloria Patri is omitted. The Versicles

[1] Mus. s. 1919, 3 sq. [2] Mus. s. 1919, 85 sq.
[3] Grbl. 1911, 76 sqq. and Cæcilia 1910, 101 sq. [4] Grbl. 1911, 92 sqq.
[5] Kirchl. Handlexikon (München, Allg. Verlagsgesellschaft 1907 — 1912) II. Band: „Wasserweihe". — Gastoué, L'eau bénite (Paris Bloud, 3. Ed. 1907). — Theiler, O. Cist: Das Weihwasser (Ratisbon, Pustet 1906).

and responses are to be closed with intervals of thirds, the Oration on one note in the way described under *Alii toni ad libitum.*

The 1. Asperges-air,[1] which can be traced to the XIII. century, is an amplification of the 2. air, which was already in use in the X. century. At the beginning and end of the two melodic passages we observe a parallelism answering to that of the ideas in the text:

Asperges me = lavabis me
hyssopo mundabor = nivem dealbabor.

The 3. Melody is traceable to the XII. century.

The rite commemorates Holy Baptism and the Holy Covenant which we have at Baptism entered into with God, and haply not always kept, wherefore the song should proceed from a contrite heart. Moreover, it exhorts us to be of the pure heart that we must bring with us to the Holy Sacrifice, and not least to contemplation of the supreme moment when the priest may stand at our own sick and dying bed to administer the last Holy Offices, to besprinkle us with Holy Water and once more pray *Asperges me.*[2]

From Easter-Sunday to Pentecost (inclusive) *Vidi aquam*[3] is sung in place of *Asperges;* and to the *Alleluja* the ℣. *Ostende* and the ℟. *Et salutare* are added.

The "water" here in question proceeds from the "Right Hand of the Sanctuary" — from the Pierced Heart of the Saviour, all whom it reaches are saved and sing "Alleluia, for the Lord is good, for his mercy endureth for ever" (II. Chron. 13). This saving and sanctifying water has stirred and pervaded us in Holy Baptism. With heart-felt gratitude let us join in the jubilation of the song! How well has the composer emphasised the central idea: *salvi facti sunt!* How well he understood creating a tension at *pervenit* by means of the semi-tone interval, that is triumphantly resolved in the succeeding *aqua ista* and advances in exuberant vitality, to rise to fresh victory with the fourth interval at *salvi.* The air may be traced to the X. century.

161. The Absolution at the Tumba. When, after the Office of the Dead, the priest has proceeded to the Tumba, the cantors intone the response *Libera* (see p. 135) which is sung by the whole choir as far as the verse *tremens.* But when the body is on the spot, or the Bishop pronounces the Absolution, or 5 absolutions are pronounced, then the oration *non intres* which closes with an interval of a third, precedes. The verses *tremens*, *Dies illa*, *Requiem*, are sung by the cantors, the choir responds with the parts marked with *. After *luceat eis* the whole choir repeats from

[1] Cæcilia 1906, Nr. 12.

[2] Gregoriusbote 1906, 89 sq.; 1907 3 sq.

[3] Cæcilia 1907, 17 sqq.

Libera to *ignem.* The one choir (or the cantors) sings *Kyrie eleison,* the 2. choir *Christe eleison* and then all together *Kyrie eleison.* To conclude, the cantors sing *Requiescat in pace,* if the absolution pertains to a single person, otherwise, as usual in the Office for the Dead, *Requiescant.* The choir responds *Amen.* If the priest has already sung *Requiem æternam* on *fa,* the *Requiesca(n)t* may follow up in *fa,* although the commencement is marked *sol.* In any case this adaptation has a better effect. The Gradual simply gives the notation usual for the *Requiesca(n)t,* without taking into account what had preceded.

A certain conflict between powerful emotion and a more tranquil frame of mind manifests itself in the compositions of the X. century, and finds expression in the Versicles. The 1. part of the response is a masterpiece of melodic development. The first 3 words occupy the compass of a fourth, likewise, a step higher, the following 2 words. Now the compass extends, and as it does so, the rendering must correspond: *in die tremenda:* the compass of a fifth; *quando* to *terra:* a seventh; till finally, at *judicare* we are thrilled by the compass of a whole octave.

162. The Consecration of Candles, Ashes and Palms. At these functions the Orations are to be sung in the *tonus ferialis* or to the *Toni ad libitum* in the second part of the Appendix to the gradual. At the conclusion of the blessing or after the holding of the procession that follows, a Responsorium is sung, the text of which always brings out the leading idea of the day in an effective manner. The airs of these, under the 2. mode, present various similarities.

The Versicles *(Postquam autem, Adjuva, Cumque audisset)* have, as practically is the rule with responses in the same mode, the same air. Further compare the following:

Emendemus	in melius	quæ ignoranter	peccavimus:
Obtulerunt	pro eo Domino		par turturum,
(Ingredien)-	te Domino	in sanctam ci-	vitatem.

But in other respects the responses for Ash-Wednesday and Palm-Sunday exhibit notable differences. Whereas the one pictures the disaster of a sudden death by means of its stirring fourths at *(præoccu)pati* and the sinking of the air to deep *a* at *pœnitentiæ,* the other symbolizes the unrestrained joy of the multitudes waving their palms.

163. 1) If the distribution of the candles should occupy considerable time, the two Magnificat-antiphons of the festival, or Offertory and Communio of the festival *Puritatis B. M. V.* might be interpolated in the *Nunc dimittis,* introduced and interrupted by the antiphon *Lumen.*

Should the antiphon *Exsurge* be sung after the manner of an Introit, the priest previously recites an oration (on weekdays after Septuagesima *Flectamus genua* and *Levate* precede), the deacon sings *Procedamus in pace,* the choir responds: *In nomine Christi, Amen,* as prescribed in the

gradual and then the procession moves. If there is only time for a single antiphon, the first, *Adorna*,[1] is to be recommended, for the sake of its beauty and simpler rhythm.

164. 2) The Consecration of the Ashes opens with an antiphon sung after the manner of an introit. Should the distribution not occupy time enough for all three characteristic airs to be sung, then the antiphon *Juxta vestibulum* and the response *Emendemus* should follow — the last-named at least.

165. 3) The rite of the Consecration of Palms[2] which commences after the distribution of the Holy Water, follows the disposition of the rite of the Mass, up to the point of the *Sanctus*. The antiphon *Hosanna* replaces the *Introitus*. An oration follows. Between the Reading and the Gospel one of the responses given in the gradual is to be delivered. The response *Collegerunt*[3] also differs markedly in measure from the usual form of the 2. mode and betrays a positive agitation, especially at the passage *quid facimus*. The response *In monte Oliveti* is serener and easier to sing and symbolizes the frame of the Saviour's soul at Gethsemane. The oration *Auge fidem* answers to the *Secreta;* a preface in ferial tone follows, with connected *Sanctus* and *Benedictus*. The fourth of the orations ensuing has the short *Conclusio* and is accordingly to be sung with close of thirds at *salutem* and *nostrum*. A bright, lively character should mark the two antiphons *Pueri Hebræorum*, which are sung during the distribution of the palms. The same holds for the antiphons which are to be sung during the procession led off with *Procedamus in pace*. Weaker choirs may be content with the antiphons (*Ante sex dies) Occurrunt turbæ* (one of the loveliest airs) and *Cum Angelis*.

On the return of the procession, two or four singers enter the church, close the door, and, with their faces towards the procession, begin the first strophe of the *Gloria, laus* (distichs)[4] which the priest and choir repeat from outside. Thus the cantors alternately sing either all 5 strophes or only a selection and the choir responds after each *Gloria, laus*. Hereupon the deacon knocks at the door with the butt of the cross, the door is thrown open and the procession enters to the strains of the response *Ingrediente*.

When the *Hosanna in excelsis* has died away, the Introit leads off with the Saviour's lamentation: "withdraw not thy help from me!"

The Palm-procession was already usual in Jerusalem in the IV. century, as the pilgrim Aetheria (or Aegeria) testifies. The consecration of palms is known to have been practised in Rome from the VIII. century.[5]

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[1] According to Wagner, (Urspr. 50) this antiphon is of Greek origin. This, however, is denied by Rassegna 1909, Sp. 438 sqq. and 1910, Sp. 51 sqq.

[2] Guéranger, Kirchenjahr, 6. vol. — Kellner, Heortologie, 3. Ed. (Freiburg i. B. Herder 1911) 44—67. — Pachtler, Buch der Kirche vom Palmsonntag zum Weissen Sonntag (Mainz, Kirchheim 14. Ed. 1905). — Thurston, Lent and Holy Week (London 1904). = Schott, Messbuch.

[3] Revue 10, 110 sqq. — Rundschau 1905, 102 sq. — In the best MSS. this air is marked *A - Antiphona*.

[4] C. O. 1911, 45 sqq. [5] Revue bénéd. 27, 402.

At High Mass the Passion is sung, when possible by three deacons or by the celebrant priest (his share in the Office is denoted by ✠ in the Missal) and two deacons (*C = cantor, chronista, S. = succentor);* what is assigned to many, may be sung by a choir of singers *(turba).*[1]

166. Maundy Thursday. Introit[2] and *Kyrie* are to be sung without organ-accompaniment. Not untill the *Gloria* is intoned, the organ sets in; it accompanies the *Gloria* and is then silent untill the *Gloria* of Holy Saturday is started. Tender grief and heart-felt gratitude breathe in the I. part of the gradual[3] for the Sacrifice on the Cross *(pro nobis!)* while the II. part reveals the victory of the Saviour and His enthronement on High. The Holy Oil is consecrated at the High Mass in cathedrals. After High Mass procession is made to the place where the Blessed Sacrament is reserved for Good Friday, to the strains of the song *Pange lingua gloriosi Corporis mysterium* (quite at the end of the gradual). After the procession silent Vespers are held in the chancel (s i n e c a n t u). Then the priest intones the antiphon *Diviserunt sibi,* the choir continues the psalm *Deus, Deus meus* and during the same the altars are divested.

167. Good Friday.[4] a) The Prophets appear first with their descriptions of the Passion of the Messiah: Hosea in the I. Lesson, Habakkuk in the Tractus *Domine audivi,* Moses in the II. Lesson, concluding with David in the Tractus *Eripe me.*

b) What the Prophets had foreseen in the distant future, the Evangelist John describes in its awful reality in the P a s s i o n. But the Church well knows that the Blood of the Saviour does not cry to Heaven for vengeance, but for mercy and reconciliation. Therefore the Church prays for all without exception, in order that all may reap the benefit of the Sacrifice of the Cross.

c) But the fact of the Cross is to be brought home to the soul and made the chief object-lesson to the assembled congregation. To the strains of *Ecce lignum crucis* the Holy

[1] The organist is forbidden to undertake the part of the chronist. Decr. auth. 3110 (5318).

[2] Mus. s. 1912, 49 sqq. and p. 48 above. — C. O. 1916, 41 sqq.

[3] Caecilia 1912, 49 sqq.

[4] Cf. Müller, *das Kirchenjahr* (Freiburg i. Br., Herder 1911) 282 sqq. — Meyenberg, homil. Studien 415 sqq. — C. O. 1916, 57 sqq.

Rood is solemnly unveiled and in profoundest veneration we prostrate ourselves and thrice pour forth our *Venite adoremus* with deeper and deeper reverence. In the *Improperia* the Divine Saviour then reminds His people of the love He has devoted to them, and with the insistence of mild reproach, of the ingratitude that has been His reward. "I have mightily exalted thee, and thou hast fixed Me on the tree of torture!" How insistent is the *et tu*? Thereupon the antiphon *Crucem tuam* sings buoyantly of the felicity borne into the world by the Cross, and the Hymn *Crux fidelis*[1] can hardly master the zeal it glows with.

d) The priest gathers the fruits of the Sacrifice of the Cross in Holy Communion in the Mass *Missa Præsanctificatorum.* After the *Orate fratres,* he forthwith sings the *Pater noster* in ferial tone and then with a loud voice upon a single note the *Libera nos* to which the choir respond *Amen.* May the liturgy of Good Friday bring us a rich harvest of the blessing the Cross has wrought!

168. Holy Saturday.[2] "The consecration of new-made fire and incense before the church-door, the procession with consecrated oblations into church, finally, the consecration of the Easter Candles with the glorious festal song *Exsultet*[3] — such are the single degrees in which the event of the Resurrection is brought to mind, first, stealing on the ear, then more and more openly and festively". (Müller, *al. loc.* 303.) The orations at the consecration of the fire are only to be read, not sung. The choir responds to the *Lumen Christi,* sung with a threefold rise of pitch, with *Deo gratias* each time.

Lu-men Chri - sti.
De - o grá - ti - as.

b) "The Arisen One is not alone Light, He is Life as well and the Bringer of Life — the new, supernatural Life that He has earned upon the Cross, sealed in the Resurrection and has shed abroad in the quick Baptismal Water on mankind for all time" (Meyenberg *al. loc.* 443). The twelve Prophets are symbols of the new life mediated by Holy Baptism. In the Tractus *Sicut cervus* the unquenchable yearning of the human

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[1] Revue 10, 51.

[2] Meyenberg, homilet. St. 438 sqq.

[3] For the *Exsultet* s. Revue 7, 165. — Pal. mus. IV, 171 sqq. — Km. J. 1893, 73 sqq. — Gregoriusblatt 1911, 36 sqq. — Rassegna 1909, Sp. 521 sqq. — Thalhofer-Eisenhofer, Handb. I, 642 sqq.

heart for the New Life is symbolized. The Baptismal Water is then consecrated in the most solemn manner and blessed with Holy Oil and Unction.

At the procession which follows, the All Saints Litany is sung. The choir repeats the petitions severally as enunciated. After the petition *Ut nos exaudire digneris, te rogamus audi nos*, a longer pause is proper. Then the *Agnus Dei* should commence, in a slower and more sostenuto manner, otherwise the *b* now entering jars too much with the frequently repeated ♮ *b*.

c) The culmination of the liturgy of Holy Saturday is the High Mass with its *Alleluja*. It leads off at first tenderly, coyly as it were, then grows more definite, till it finishes sonorously in the closing neuma with its threefold repetition. The Catholic heart is penetrated and "filled with a joy so great, so sublime, that the waves of its melody may be compared to the roll of the ocean of eternal felicity". (Meyenberg *al. loc.* 448)

When the priest has taken the Sacrament of the Holy Blood, Vespers are sung. The choir sings *Alleluja* with psalm 118 *Laudate;* the priest then intones te antiphon *Vespere autem Sabbati*, which the choir carries to the end and repeats after the *Magnificat*. The solemnity ends with the *Ite, missa est* with double *Alleluja* after the oration.

APPENDIX I.

Vocal Exercises.

The object of the following exercises is to secure accuracy in pronunciation, in voice-production and in striking the notes, as well as acquiring a proper sense of rhythm in the chant.

The first three lessons serve as preliminary exercises.

Lesson 1. Breathing Exercise.

169. With regard to breathing we may distinguish between:

1) Diaphragmatic breathing, in which the diaphragm is depressed.

The movement of the muscles involved in this is easily perceived if the hand be laid on the lower edge of the ribs whilst a sharp *k* or *s* or *p* is repeated.

2) Flank breathing, where, in addition to the movement of the diaphragm, the ribs also are perceptibly extended.

Although more power is obtainable by flank-breathing, the easier method of diaphragmatic breathing is to be used especially for a long succession of notes and in the middle of a movement.

Shoulder or high breathing is useless for singing.

Exercises. A. In the exercises which follow a) draw in the breath slowly but with vigour through the nose, with mouth closed. The duration in number of seconds for this is given in the first column;

b) Hold in the breath quietly and extend the muscles of the chest during the number of seconds given in the second column;

c) Open the mouth and breathe out *s* I quietly and equably, II then *pianissimo* with a gradual *crescendo* and *decrescendo*. The third column gives the number of seconds for this.

a) 2 — 2 — 4 <

b) 2 — 3 — 6 <

c) 2 — 4 — 8 <

d) 2 — 5 — 10 <

e) 10 — 5 — 10 <

f) 12 — 6 — 12 <>

g) 16 — 8 — 16 <>

h) 20 — 5 — 20 <>

i) 10 — 5 — 20 <>

k) 10 — 5 — 30 <>

The same exercises may then be repeated with the vowels *a*, *o*, and *u*, keeping the tongue as flat as possible.

"Beware of exceeding these figures immoderately, or of practising long breathing as in physical exercises, as it is worthless in regard of health or art."[1]

B. The muscles of the chest are stretched and strengthened by the following exercise. 3 shocks with *s*, *f*, *p*, *t*, *k*, *sh*, *h*. "In this, after taking in a good breath, without holding it back, the muscles are made tense for the first shock, then still tenser for a second stronger shock, and as tense as possible for the third and strongest shock."[2]

C. During the slow act of inspiration the arms, which have been hanging slack, should first be raised, without bending, till they form a straight (horizontal) line; when expiring they should be allowed to droop again quite slowly.

D. A deep breath is taken and held for a few seconds, then a small portion expelled vigorously through the lips. These are pressed firmly together, but the cheeks are not blown out; a small portion only of air is forced out thus causing the lower part of the chest below the breastbone to expand and thereby afford a direct impetus to the shock of the breath. After this first expulsion of breath the remainder is held back a little, then another forcible expulsion is made through the tightly closed lips with the same impetus given by the lower wall of the chest. This should be repeated as often as is convenient with the one inspiration. The lower wall of the chest must never be drawn in, but always expanded.

The exercise must not be practised too quickly, nor too often, otherwise it becomes tiring instead of invigorating.[3]

Breathe: 1. Easily, not quickly.

2. Noiselessly: do not wheeze but draw in the breath.
3. At the right time, not just when the last remnant of breath is used up.
4. Only when necessary, i. e., not after every small group of notes.

Lesson 2. The Pronunciation of Latin.

The text to which the Gregorian melodies are set is in the Latin tongue, called the language of the Church because it is used in all the official and liturgical services of the Catholic Church.

Hence in order to sing the chant well we must know how to pronounce and enunciate Latin correctly.

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[1] Seydel: *Elemente* 7. [2] Seydel: *ibid.* p. 6.
[3] L. Kofler, *die Kunst des Atmens*, 7th Edit., 1910. Killermann, *Stimme und Sprache* (6. Vol. in the collection Kirchenmusik). — Kirchensänger 1911, 57 sq.

170. Pronunciation. This should be based upon the Italian method, which differs from English in the following respects:

a) Vowels: *a* always open as in father;

e before *a, e, i, u* as *e* in *where,*
before consonants usually as *é* in *met, get;*

i — *y* as *ee* in *seen*

o with the even sound as in German, approximate to *o* in *no*

u as *ú* in *full.*

Each vowel should have the same character of sound when short as when long, but do not dwell on the vowel when short.

b) Diphthongs: *æ œ* like *ay* in *say,*

au as *ou* in *mouse,*

ei is a diphthong only in *ei* = *eight,*

ui in *cui* and *huic* is dissyllabic, and not to be pronounced as *Kye* and *hike.*

In all other cases where two vowels occur together they are sounded separately, and sometimes to distinguish between words spelled alike but pronounced differently, two dots *(diæresis* or *trema)* are placed over the second vowel: thus *á-ë-ra, De-i, cu-i, De-us, he-u, No-ë, e-i, di-e* (not *di), di-é-i, ó-le-um, plá-cu-i, stá-tu-it.*

c) Consonants: Those which differ from English pronunciation are:

c, before *e, i, y, æ, œ* = *ch* in *church, cedo, cibus* etc.; before other vowels and consonants *c* = *k, cado, credo, sæculi;*

cc before *e, i, æ, eu, œ* = *tc, ecce* = *etsche;*

g always "hard" except before *e, i, æ, œ,* when it = *j* as in *gentle.*

gn = *ny* e. g. *magnam* = *mah-nyahm, agnus* = *ah-nyoos; h* as in English except in *mihi, nihil,* when it is like *k; j* always = *y;*

sc = *sh* before *e, i, æ, œ,* in all other cases as in English, *suscepit* = *soo-shay-peet;*

ti = *tsi* when preceded and followed by a vowel, *gratias, etiam;* note also such words as *factio;*
th = *t; x* = *ks; xc* = *ksh* before *e, i, y,* thus *excelsis ek-shell-sis;*
Qu, gu, su = *Kw, gw, sw* when forming one syllable with the following vowel, *quando, lingua,* but *su-us, argu-as;*
z only occurs in foreign words and is like *ds.*

Double consonants are both sounded.

171. Accentuation. Words of two syllables are always accentuated on the first syllable. In polysyllables a sign is placed over the vowel to indicate where the accent falls, but not over capital letters, thus *Ephrata* = *éphrata; Omnia* = *ómnia, Aaron* = *á-a-ron.*

Care must be taken not tos lur unaccented middle syllables nor to sing jerkily: *réqui-em,* not reky'm, *su-á-vis* not *swavis; ten-ta-ti-ó-nem,* not *tenta-tyonem; sé-cu-lum,* not *sæclum; fi-li-us,* not *filyus; ó-cu-li,* not *ocli; rèconcili-á-tio,* not *reconcilyatyo.*

Accentuation means strengthening of the tone[1] (originally elevation of the tone), but not necessarily prolonging or sustaining it (cf. Dŏmĭnŭs dēstĭtŭŏ).

172. Correct and distinct division of syllables and words. For without this the recitation would be unintelligible or misunderstood.

a) Syllables. A consonant between two vowels belongs to the syllable which follows. Thus *bo-næ,* not *bon-æ; ti-bi,* not *tib-i; gló-ri-a,* not *glor-i-a.*

Two consonants at the beginning of Latin and Greek words belong to the following syllable: *pa-tris, a-ɣnus.*

The division must be especially clear when two similar vowels stand together; *fi-li-i, mánu-um;* also when *m* or *n* occur between two vowels; this will prevent the unpleasant nasal colouring of the first vowel: *no-men, A-men, ve-ni, ho-nó-re, se-nes.*

b) Words. Beware of running two words together, therefore read and sing: *sub Póntio,* not *su-pontio; quia apud,* not *quiapud; Patri et,* not *Patret; dona eis,* not *doneis; Deo omnis,* not *Deomnis* (cf. p. 29 sqq.).

[1] Gregoriusblatt 1899, 46 sq.

173. Exercise.

(The teacher should ask in each case why *c* = *ch or k;* and *ti* = *tsi* or simply *ti.)*

c: spécies, lucis, Lucas, scutum, bénedic, benedícat, benedícite, ecce, cæcus, cœna, mácula, Chérubim, diléctus, coróna, accípiens, conculcábis, crucifíxus, ecclésia, circum.

gu, qu: sanguis, loquúntur, elóquium, quærite, quóniam, quando, réquiem, gustáte.

ti: lætítia, quóties, pétite, hóstias, patiúntur, ultiónis, pétii, negotiatóri, cœléstium, divítiæ, cunctis, áctio, scintíllæ, tértia.

Middle syllables: pássio, glorióse, quóniam, mansuetúdinis, státuit, posuísti, pretióso, síleas, noxiális, tríbuit, gáudium, sepeliébas, filióque, deprecatiónem, custódia, abiéctio, árguas, fácie.

Lesson 3. Speaking Exercises.

174. These exercises[1] are for the purpose of rendering the organs used in speaking and singing supple and elastic. First of all the separate consonants prefixed should be pronounced repeatedly, e. g.: *b, b, b, b,* or *p, p, p, p;* then the words whispered at first to accustom the student to a pronunciation as distinct as possible; afterwards they should be spoken *mezza voce.* Do not hurry over the exercises, take in a good breath quietly, do not speak long enough to exhaust all the breath, but take breath afresh. The final consonants of words are to be enunciated sharply.

b Lips loosely closed. Voiced.

p Lips closed, somewhat compressed, but not drawn to a point. Then a quick and easy lowering of the jaw. Voiceless.

f f g g a a b b
bonus, bene, liber, labor,
c c b b a a g g
pater, pone, preces, pura,
f g f g a g a b a b c b
mundábor, albábor, bibémus, perpéssus,
c ba b a gf f g a b a g f
lábia, apéries, dabo, tibi, póculum.

d, t, Tip of the tongue against the upper incisors and gums. Mouth-channel closed. Lower the jaw quickly and draw back the tongue quickly. Voiceless.

f g g a a b b c
dona, Deo, durum, dies,
c b b a a g g f
totus, tacet, tibi, tenet,
addo, pendet, reddo, mundus,
tantus, dando, jucúndus, stipátus.

[1] Cf. the short but excellent "Sänger-Fibel" by T. Gerold (Mainz, Schotts Söhne, 1908).

g, *c* = *k* f g a b c d c c
gero, gula, gratis, gigno,
cado, caput, cura, colo,
f g a g a b a b c d b c
negávit, necávit, légibus, cúltui,
virgo vírginum, virgo prædicánda.

f Breath expelled between upper teeth and lower lip which is somewhat depressed in the middle. Voiceless.
fides, fatum, fero, fundo.

w, *v* Upper teeth lightly touching lower lip. Breath expelled noiselessly. Voiced.
volo, vivens, vado, verto,
fervens, venit, rogávi, vidéte,
visibílium et invisibílium, votum vovit,
affinitáte, avúlsus, effúsus, evádat.

ct, *cc* noctem, flecte, fructus, doctus,
dictus, ecce, factus, luctus,
áccipe, delictórum, dictúrus,
eructávit, occúrrite, fléctite.

s salus, solus, sibi, sepes.

c = *ch* cibus, cepi, cinis, feci,
jáciunt, ossa, fecérunt, sedísti lassus,
remissiónis, judicétur, crucem passus.

sc = *sh* scis, súscipe, ascéndens, scéptrum.

st stilus, stultus, gesto, pestis.

ti = *tsi* grátias, áctio, tértia, pétii,
justítia, lætítia, ultiónis, negotiatóri,
cœléstium, patiúntur, abstérget, státuit.

l, *ll* labor, lites, luna, lego,
stella, stilla, pellis, pullus,
alba, alta, pallor, pallam,
tábula, stípula, lavábo, pusíllus.

m Lips lightly closed. Teeth just apart. Tip of the tongue touching lower teeth or gums. Air passes through the nose.

n mater, mœsta, humus, limus,
nubes, niger, neque, nactus,
móneo, mundum, nunc, moménto,
firmaméntum, hymnum, solémnia,
sicut cinnamómum et bálsamum
aromatízans odórem dedi.

r, *rr* Tip of the tongue vibrates against the upper gums.
rosa, rubor, reus, risum,
narro, porro, serra, turris,
horror, hora, ero, erro,
myrrha, miror, currus, curo,
fero, ferrum, surréxit, terríbilis.

pr, *str* preces, propter, probo, supra, nostram, stricte, vestris, stravit, sequéstra, procédit, oppróbrium, prostrátio, structúra, adstrúxit.

pt, *nt* scriptum, montes, quantus, optávit,

nct sanctus, defúnctus, accínctus, tinctus, cunctipoténtem, consubstantiálem, supplantabúntur, compúnctio, sculptílibus.

gu, *qu* sanguis, lingua, aqua, quorum, quia, réquiem, loquéla, tamquam, quóniam, derelínquas, dereliquísti.

x luxit, auxit, exspécto, diléxi, exsúrge, unxit, excélsus, déxteram.

gn igne, regnum, signum, dignæ, gignébant, benígne, magnália, pugnástis, ignovístis, agnéllus, lignórum, cognatióne.

Vowels.

a Tongue lying flat in the mouth. Tip of the tongue lightly touching the lower teeth. Mouth well open, teeth open about the thickness of the thumb.

Cantáte Dómino cánticum novum: * quia mirabília fecit.

u Air passage widely opened. Back part of the tongue raised and tip depressed. Lips rounded and somewhat protruded.

Laudáte eum in virtútibus ejus: * laudáte eum secúndum multitúdinem magnitúdinis ejus.

e, *i* Produced very similarly to *a*. Mouth moderately opened. Back of tongue raised somewhat. Fauces distended.

Et misericórdia ejus a progénie in progénies * timéntibus eum.

o Lips as for *u*.

Confitébor tibi Dómine in toto corde meo: * in consílio justórum et congregatióne.

The Sequence *Dies iræ* contains a considerable number of the letters *u* and *i*. Great profit is derived from singing the psalm verses given above to the psalm tones with their various endings.

The sound to be sung must be attacked with correctness and precision (purity of letters).

This holds good chiefly in regard to the vowels. Therefore do not prefix *m*, *n*, *ng*, *nd*, *h* or *r*. Do not sing *o-a*, *i-e*. And make no change in the tone-colour of the vowel.

All the muscles which combine in forming a vowel must be put in proper position instantaneously, and remain there immoveable as long as the vowel continues to sound.

Lesson 4. Tone Production.[1]

175. Position of the body and mouth.

Hold yourself so that the organs required for singing are not hampered in any way.

a) Always stand, when singing, with both feet resting on the ground equally and not too far apart.

b) Let the chest not be contracted or overloaded with clothes; arms not be crossed; the book be held at a little distance at about the level of the mouth.

c) Above all let there be no pressure on the larynx; the neck not be craned even at the highest notes, nor the chin depressed too low at the deepest notes.

In short: "head erect, chest out, abdomen in, heels together". Stand firmly but always in an easy posture without constraint.

d) Let the mouth be open; the teeth apart. The normal opening of the mouth (for the vowel *a*) is when the middle of the thumb can easily be placed between the teeth. But the mouth must be opened gently and not too wide.

e) Let half of the upper teeth, and the lower teeth almost entirely disappear behind the lips.

The lips, however, should not be pressed upon the teeth, which makes the tone muffled; nor should they be too far away, which would make the tone too sharp. The form taken by the mouth should be round rather than oval.

f) The tongue must remain motionless as long as one and the same vowel is being sounded.

The tip of the tongue should rest lightly on the back part of the wall of the lower incisors.

g) The mouth should be opened as wide as possible, almost as in yawning.

"Imagine your face long and narrow". (Reinicke, die Kunst der idealen Tonbildung.)

176. The attack of the tone is either:

a) breathed = *h$\overleftarrow{a}$*, specially recommended for hard, piercing voices, or

b) soft = *a*, the usual attack, or

[1] Gerber, die menschliche Stimme und ihre Hygiene (Leipzig, Teubner 1918) — Gregoriusbote 1917, 59 sqq.

c) hard (shock of the glottis = $\overset{<}{a}$), important for such as deliver the tone in an uncertain and stifled way.

1) The tone must be attacked at the first breath, fully, yet and decidedly (purity of *timbre).*

There must be no rasping or humming without definite tone-colour; no audible breathing, still less any *m* or *n* or adventitiuos sound preceding the tone.

2) The tone must be produced with the utmost clearness (purity of tone).

Accordingly, avoid the unpleasant attack with a long or short note from above or below. Many, basses in particular, fetch the tone out of the depths, running over several before laying hold of the proper tone.

3) The tone must maintain its due pitch, without sinking, rising or trembling.

The sinking (flattening) of a note[1] to be sustained (generally accompanied by a diminution of force) arises from want of breath (almost always in shoulder breathing), and frequently also from too forced an attack.

Raising (sharpening) of the tone, which is less frequent, comes from too hurried a forcing out of the breath, or from too much effort in singing.

4) The tone formed in the larynx must be directed so as to strike a little behind the roots of the upper teeth. The simultaneous sounding of the air enclosed in the hollows of the facial bones and in the nasal cavities then gives it more power and rotundity.

177. Exercises: 1) Sing on a convenient pitch a) firmly, but *piano* $\overset{>}{a}$, $\overset{>}{a}$, $\overset{>}{a}$, with shock of the glottis, b) then quite smoothly and *piano:* $\overset{<}{ha}$, $\overset{<}{ha}$, $\overset{<}{ha}$, $\overset{<}{ha}$, followed by $\overset{<}{a}$, $\overset{<}{a}$, $\overset{<}{a}$, $\overset{<}{a}$; repeat the same exercise a tone higher, and then a tone lower.

2) If the tone sounds colourless and flat, hum with a nasal sound *m*, *m*, *m*, *m*, or *n*, *n*, *ng*, *ng*, and afterwards with a deeper colouring for the vowels:

mi, *me*, *ma*, *mo*, *mu*, *mœ*, *mœ*, *mü*, also *ni*, *ne* etc.

Then sing the vowels clear and pure without the consonants or any nasal sound. This latter occurs when the velum palati, the soft part of the palate to which the uvula is attached, is depressed, and too much of the stream of air passes up to the *choanæ*, the internal nasal cavities. The tongue is also often raised, so that the entrance to the mouth is completely blocked.

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[1] Gregoriusbote 1911, 62.

Singing-exercises with pronouncedly nasal *ng* are useful, in which, by marked raising of the soft palate the sound *a is* developed. But it must not sound of the palate.

3) If the tone is hollow, dull and "mouthy", by reason of the tongue being drawn too far back, so that the tone can only escape by circuitous routes, then practise the following:

ji, je, ja, jo, ju, jä, jö, jü;
wi, we, wa, etc.
pi, pe, pa, etc.
si, se, sa, etc.
nya, yä, ya; nyö, ya, ya; ya, ya, ya;
nya, yä, nya; nya, yö, ya; nya, yu, ya;
nya, ye, ya; nya, yi, ya; nya, yo, ya;
nya, ya, yall; nya, yä, yäll; nya, ye, yell;
nya, yi, yill; nya, yo, yoll; nya, yu, yull.

The *j* must always be strongly voiced. "The tongue lies in a position as for tasting or sipping, almost suspended over the lower teeth and touching the lower lip".[1]

This forces one to direct the tone forward.

4) To avoid a "throaty" tone, tenors should be careful:

a) to change from chest to head-voice (falsetto) in an ascending passage before the last note of the chest-register.

For example, if the upper $\bar{d}$ is the last tone of the chest-register, the head-voice should begin upon the preceding $\bar{c}$.

(If the teacher is to succeed in developing a good tone, he must not shirk the trouble of fixing for each singer the note upon which the change of register sets in. The head-voice must be developed tone by tone upwards, and *piano*.)

b) To avoid all straining of muscles by craning the neck. Basses must be satisfied at first with somewhat weaker lower tones, endeavouring to strengthen them gradually without any forcing. In this they will find a rather dark nasal colouring of the vowels to be of assistance.

The higher the note, the broader the mouth; the lower the adjustment of the larynx, the weaker the *ictus* of the voice.

Lesson 5. Seconds.

178. The following exercises are to be solfa'd,[2] i. e., the name of each note is to be sung. The name must be pronounced sharply and distinctly, the full sound of the vowel being held on to its proper length according to the value of the note, the articulation of the consonants leading to the next vowel being quick but distinct. In this way both vowels and consonants attain their proper effect, and a good *legato* style is acquired with perfectly distinct utterance.

At first always sing *piano*, for this is the only method by which one can learn to equalise the voice, a matter of the greatest importance in the rendering of plain-song.[3]

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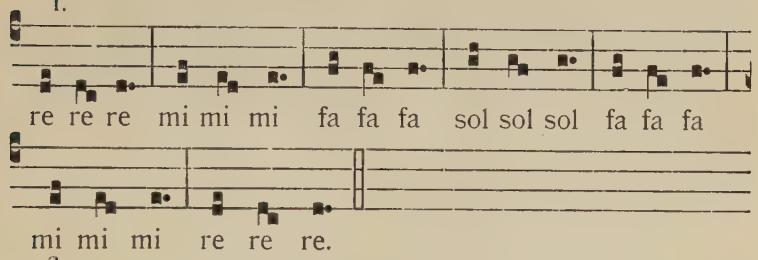
[1] Seydel, l. c. p. 8 sq. [2] Cæc. O. 1911, 258 sqq.
[3] Mus. s. 1912, 159 sqq. — Gregoriusbote 1911, 62.

First repeat the exercises in Chapter III, then take the following:

1.



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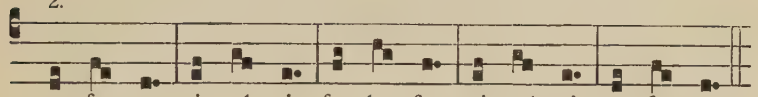

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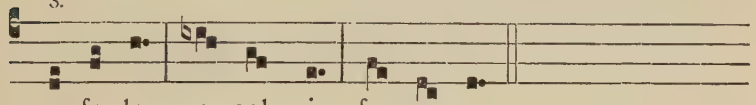

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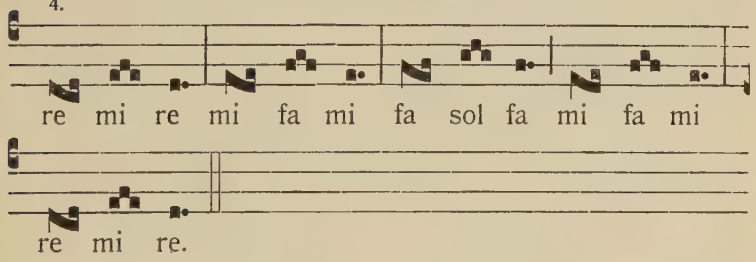
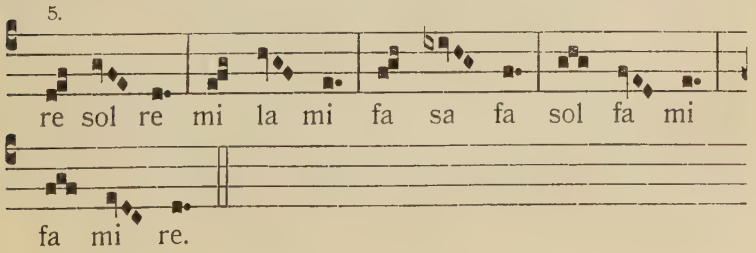
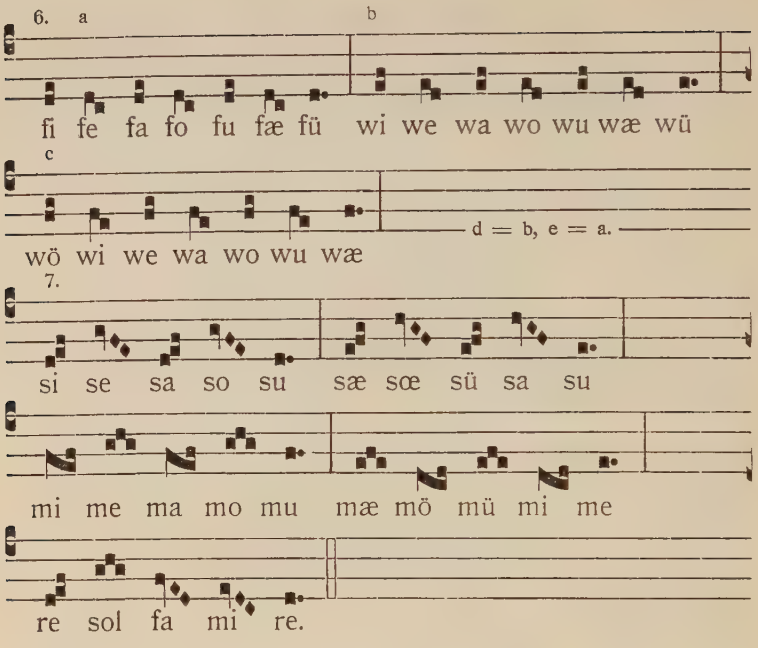


In singing a *Torculus* there is a tendency to accent the second note. Do not forget that the first note of each group is accented.

5.




6.
a
b
fi fe fa fo fu fæ fü wi we wa wo wu wæ wü
c
d = b, e = a.
wö wi we wa wo wu wæ
7.
si se sa so su sæ sœ sü sa su
mi me ma mo mu mæ mö mü mi me
re sol fa mi re.

Lesson 6. Thirds, Exercises with Text.

179. Preliminary Instruction 1) *Do* clef on the 3rd line (p. 14);

2) Neums with 3 notes (p. 16 sq.); some neums with 4 notes (p. 20 sq.);

3) The major third must be carefully distinguished from the minor third (cf. p. 7).

Delivery: The first note of each group is accented as in $^3/_8$ time

180. Rules with regard to the text:

a) Where a new syllable of the same word follows, the vowel of the first syllable must continue to sound clearly until the moment comes for the new syllable: the transition must be made quickly and with precision. Avoid doubling consonants, and do not sing *Kýrrrie*, nor *volluntátis, hommínibus, offerrréntes* etc., but *Kýrie, voluntátis, homínibus, offeréntes.*

If two vowels follow one another, the new vowel must start faultlessly without the interpolation of any other sound. Thus not *Mari-eæ-a.* Nor must any consonants be inserted, not *Mari-y-a; De-y-us; Jo-u-v-annes.*

To escape this fault, many place the vowel sounds close together, but not united, which is pleasing neither in speech nor song.

Diphthongs (*au, eu, ei)* are to be sung as double vowels, and in such way that the first vowel may sound almost as long as the tone lasts, the second being inserted quickly at the end (thus *la--udet, e--uge, elé--ison).* Consonants are always attracted to the next syllable, thus one must sing *e-xspe-ctá-ntes.* Particular care must be taken to avoid interpolating any sounds between the consonants, such as *ome-nes, ve-a-rbum, Ky-arie.*

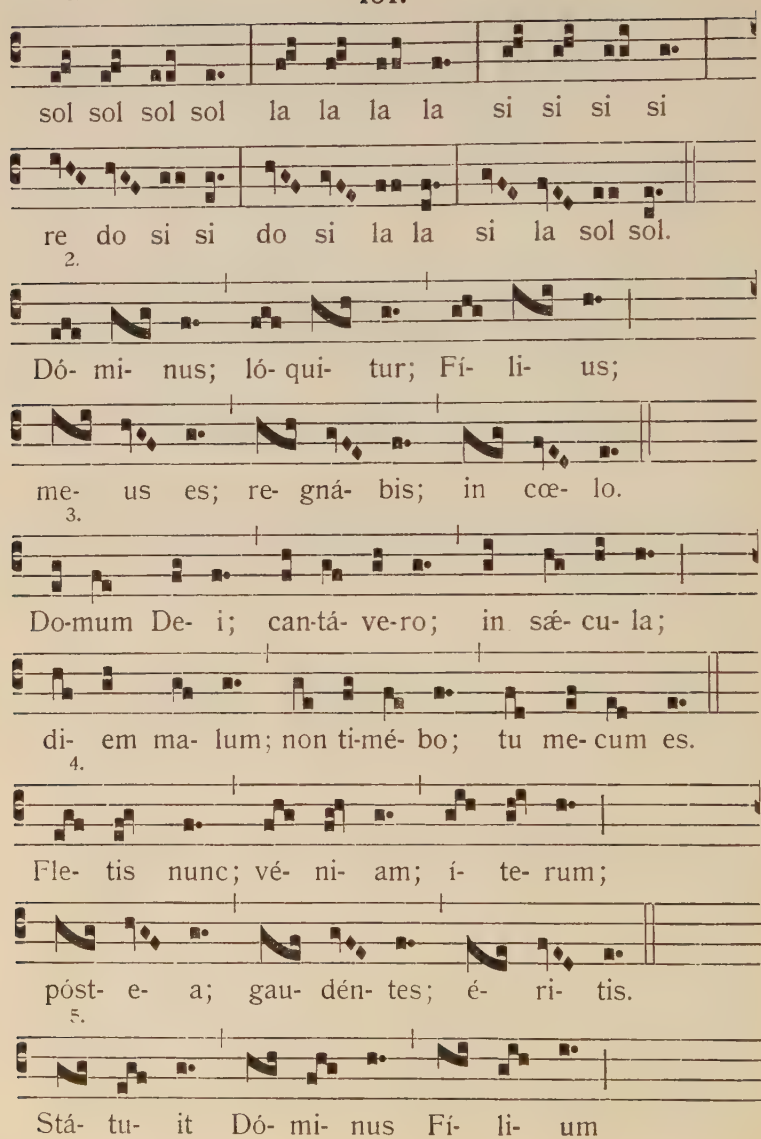
β) If a new word follows beginning with a consonant, it is to be taken at once like a new syllable of the same word, provided that the words belong to one another in point of the sense; e. g., *Deo Patri sit gloria* is to be sung as *Deopatrisitgloria.* The letter *h* is clearly an exception, since it cannot, of course, be pronounced without a break *(pax hominibus).* If two consonants alike in sound follow one another, it is easier and better to enunciate the same letter once only, making it, however, somewhat longer, e. gr., *sede - ssapiéntiæ,* but it is otherwise with *sedet / Deus,* where the consonants are not exactly alike.

If a word closes with a consonant, whilst the second begins with a vowel, attack the second word afresh, except perhaps words which are very closely connected with each other, but the consonant must not be too indistinct; in fact it will be better if enunciated somewhat sharply, e. g., *ab illis, in eo;* not so good, *Deus est.*

γ) A vowel must not be broken off before a pause, but must die away gently. On the other hand a consonant must finish distinctly. It is precisely the final consonants that are lost to the disadvantage of the listener.

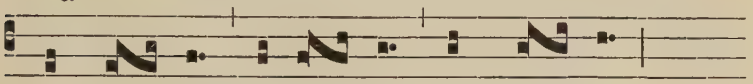
The Exercises should always first be *sol-fa'd.* Be very careful not to sing *fa* ♯ at the end of the exercises, but *fa* ♮.

181.


1.
sol sol sol sol la la la la si si si si
re do si si do si la la si la sol sol.
2.
Dó- mi- nus; ló- qui- tur; Fí- li- us;
me- us es; re- gná- bis; in cœ- lo.
3.
Do-mum De- i; can-tá- ve-ro; in sæ- cu- la;
di- em ma- lum; non ti-mé- bo; tu me-cum es.
4.
Fle- tis nunc; vé- ni- am; í- te- rum;
póst- e- a; gau- dén- tes; é- ri- tis.
5.
Stá- tu- it Dó- mi- nus Fí- li- um

182. Neums with four notes are accented on the first and third notes (p. 20).

6.



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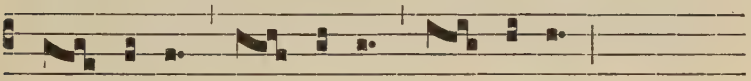
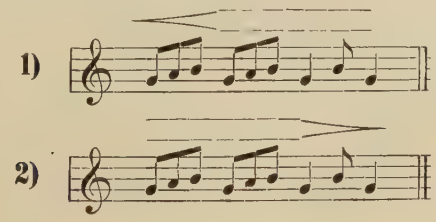
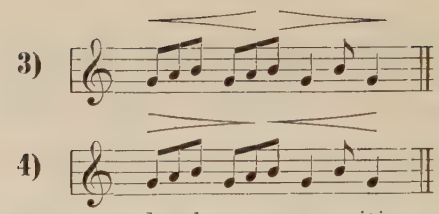


Lesson 7. Crescendo and Decrescendo.

183. The Exercises of the preceding lesson are to be sung in the following manner:





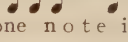
In the *Decrescendo* the same position of the mouth must be observed as in the *Crescendo*.

Lesson 8. Free Rhythm.

184. Preliminary Instruction: 1) *Fa clef* on the third line (p. 21);

2) The altered semitone ♭ (p. 10).

Delivery. At first accentuate strongly; little by little, the accents should be moderated so that a soft, smooth glide may be attained, but always so that the rhythm can easily be recognised, a binary figure (rhythmic group of two notes) being clearly distinguished from a ternary figure (rhythmic group of three notes).

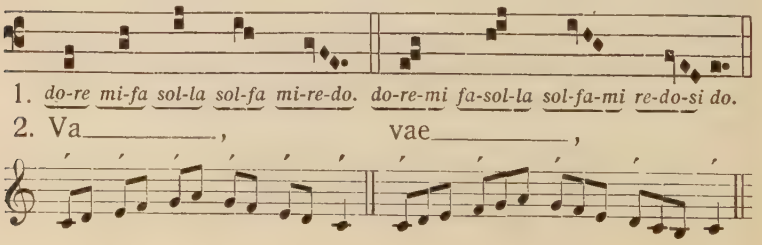
N.B. Ternary figures are **not** in the same relation to binary figures as triplets are to doublets in modern music (). One group (a beat) is not like the other , but one note is equal to the other note in time-value.

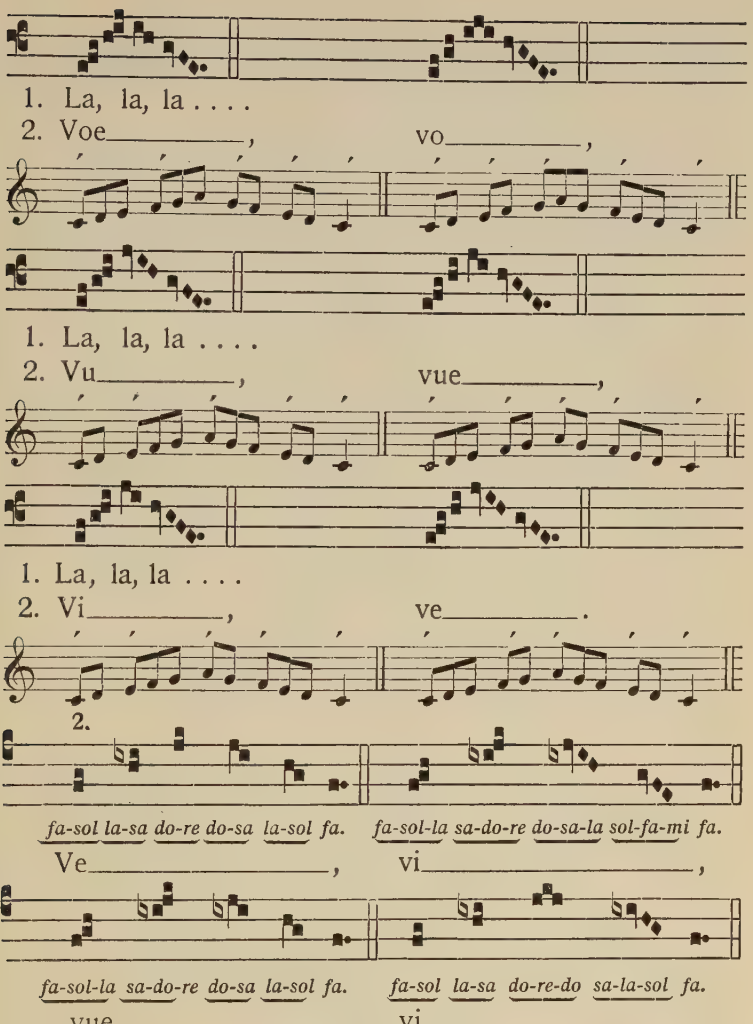
When there is a disposition to sing a ternary figure after a binary figure quicker, stop the pupil and let him sing the ternary a shade slower, taking particular care to accentuate the first note well, and to dwell upon it a little.

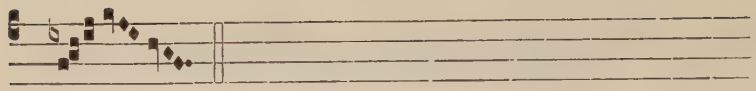
It is desirable later on to practise Exercises 1—4 more frequently perhaps at the commencement of the Lesson. The free alternation of binary and ternary rhythms must become a second nature to the plain-song-singer.

To preclude any doubt as to the rhythm, some of the Exercises have been written in modern notation with accents.

1. **185.**

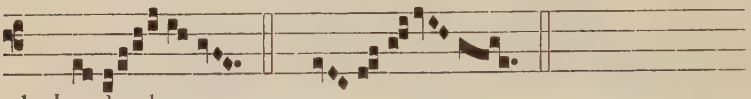



1. La, la, la . . . .
2. Voe_____, vo_____,
1. La, la, la . . . .
2. Vu_____, vue_____,
1. La, la, la . . . .
2. Vi_____, ve_____.
2.
fa-sol la-sa do-re do-sa la-sol fa. fa-sol-la sa-do-re do-sa-la sol-fa-mi fa.
Ve_____, vi_____,
fa-sol-la sa-do-re do-sa la-sol fa. fa-sol la-sa do-re-do sa-la-sol fa.
vue_____, vi_____.
vo_____, voe_____, vae_____,

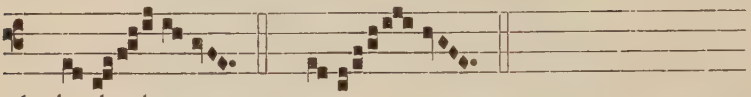


va_____.

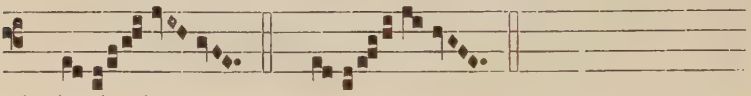
3.



1. La, la, la . . . .
2. Do_____, re_____,



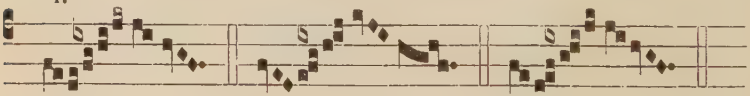
1. la, la, la . . . .
2. mi_____, fa_____,



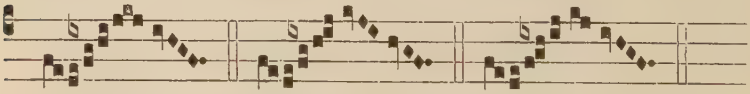
1. la, la, la . . . .
2. sol_____, la_____,

1. la, la, la . . . .
2. si_____, do_____.

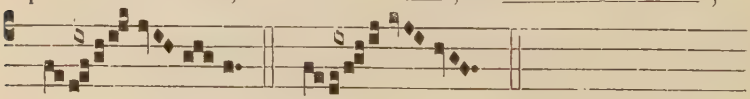
4.



Da_____, me_____, ni_____,

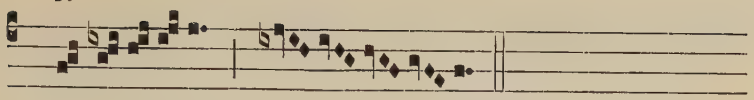


po_____, tu_____, la_____,

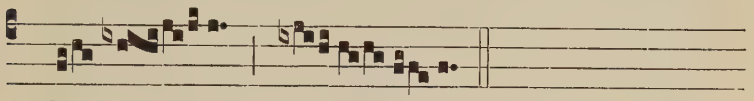


be_____, si_____.

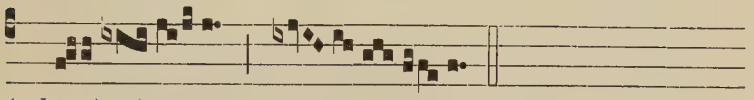
5.



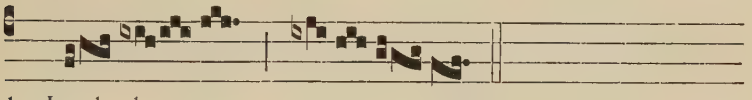
1. La, la, la, la . . . .
2. O_____; u_____.



1. La, la, la . . . .
2. E_____; e_____.



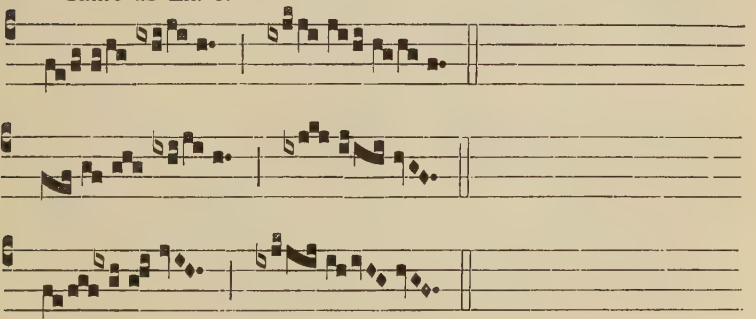
1. La, la, la . . . .
2. A_____; i_____.



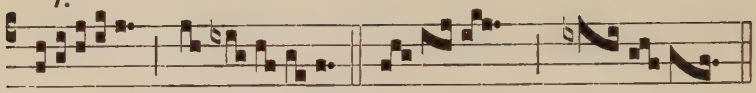
1. La, la, la . . . .
2. a_____; o_____.

6.

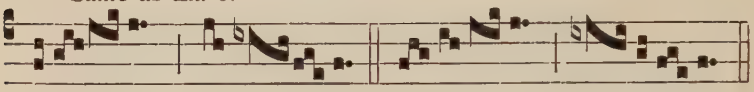
Same as Ex. 5.



7.



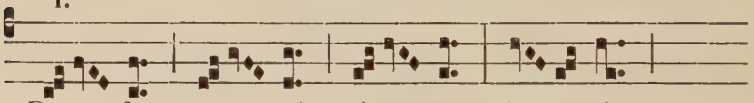
Same as Ex. 5.



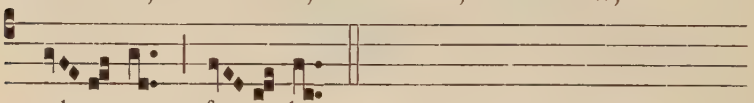
Lesson 9. Wider intervals.

186. An easy *legato* should be cultivated, but the notes not slurred, and affectation and sentimentality should be avoided.

1.

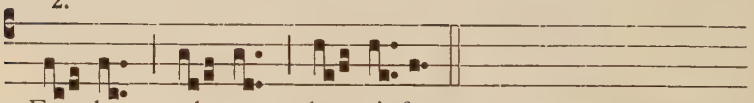


Do- fa; re- sol; mi- la; la- mi;

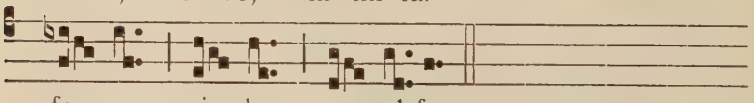


sol- re; fa- do.

2.

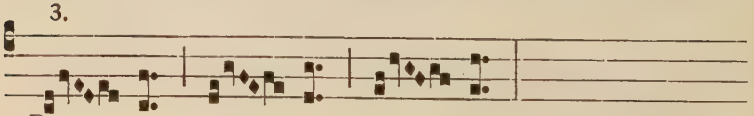


Fa- do; sol- re; la- mi- fa.

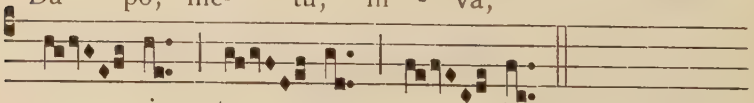


fa- sa; mi- la; re- sol-fa.

3.

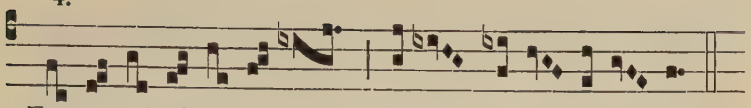


Da- po; me- tu; ni - va;



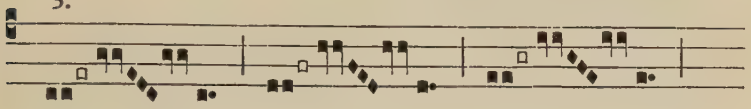
va- ni; tu- me; po- da.

4.

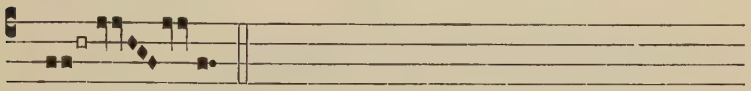


Fa- re- sol-mi- la- fa- sa-do; sol-sa- fa- la- mi- sol- fa.
A_____, a_____.

5.

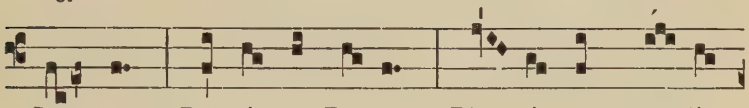


do sol sol do re la la re mi si si mi

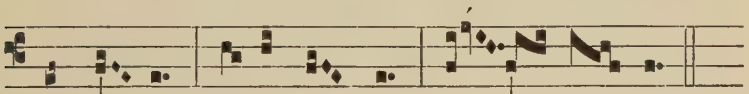


fa do do fa.

6.[1]



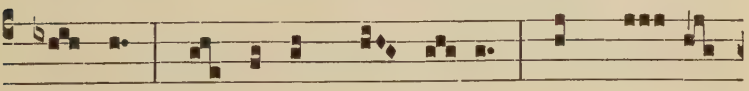
San-ctus; Dó-mi - ne De - us; Ple - ni sunt cœ - li



et ter- ra; me- us es tu; Dó- mi- nus;

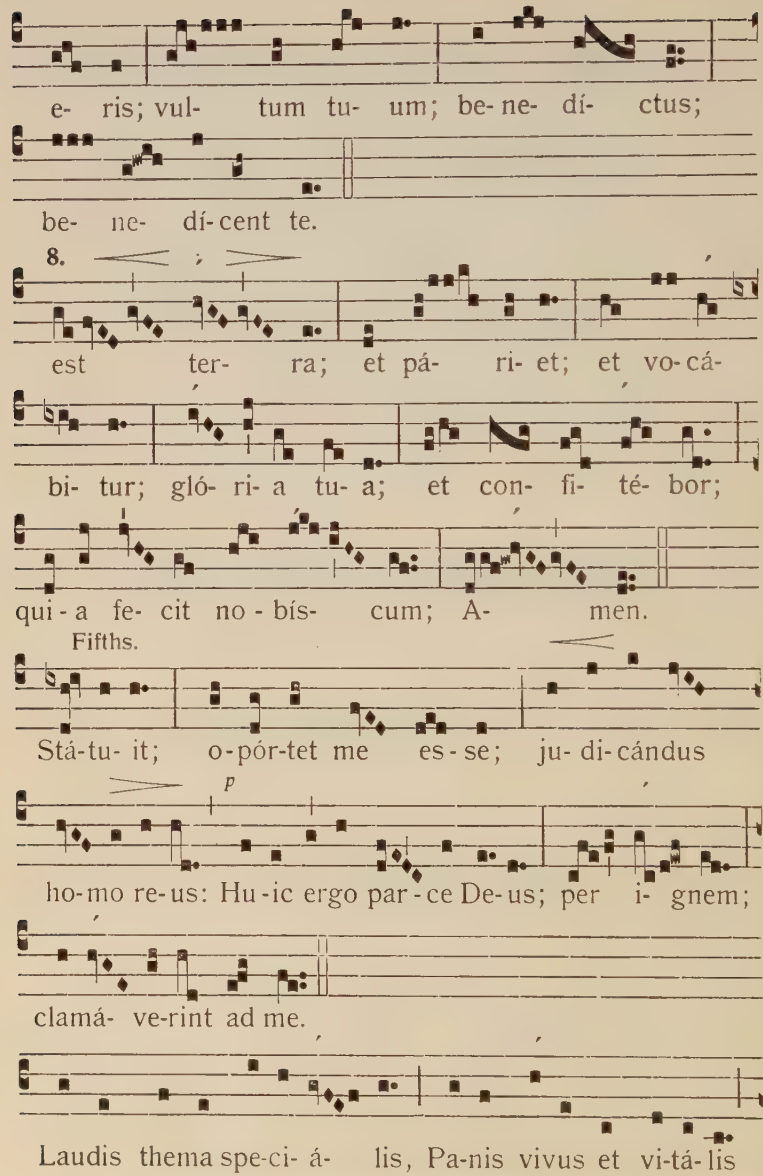
7.

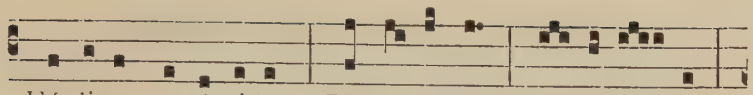
Sa- cer- dó- tes; hú- mi- les corde; De - i

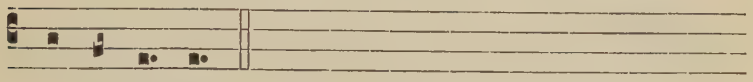


no-stri: pro vo-bis tra- dé- tur; dux mi - hi

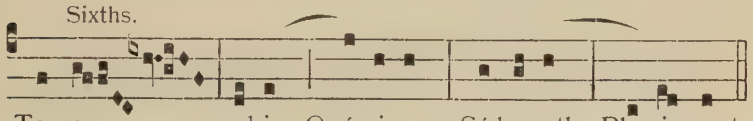
[1] If the intervals are not struck accurately, the intervening notes should be sung first, then the interval itself, thus for example: *re do si la*, then: *re-la.*

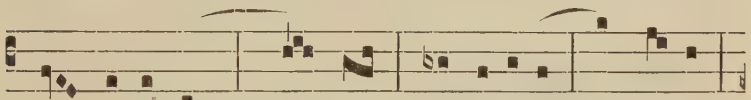

e- ris; vul- tum tu- um; be- ne- dí- ctus;
be- ne- dí- cent te.
8.
est ter- ra; et pá- ri- et; et vo- cá-
bi- tur; gló- ri- a tu- a; et con- fi- té- bor;
qui- a fe- cit no- bís- cum; A- men.
Fifths.
Stá- tu- it; o- pór- tet me es- se; ju- di- cándus
p
ho- mo re- us: Hu- ic ergo par- ce De- us; per i- gnem;
clamá- ve- rint ad me.
Laudis thema spe- ci- á- lis, Pa- nis vivus et vi- tá- lis

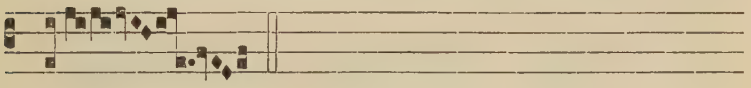




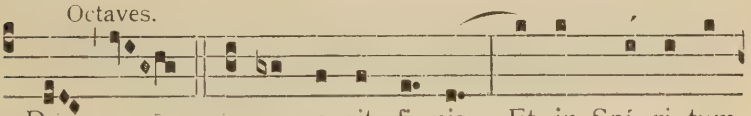
Sixths.

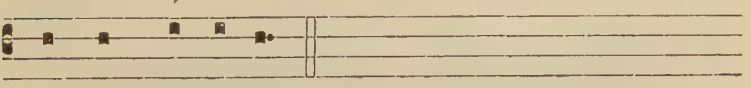






Octaves.

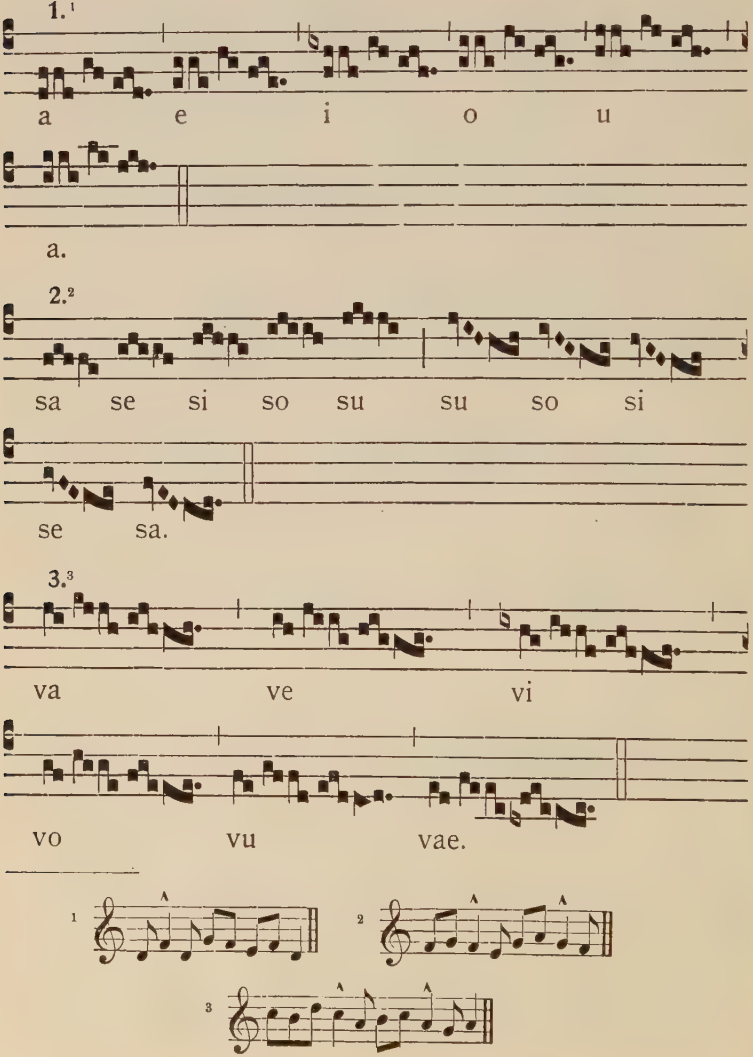




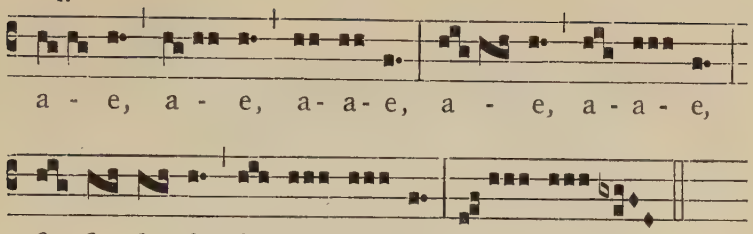
For further exercise take the Gloria melodies p. 114 sq., Antiphons p. 94 sq., and Hymns p. 103 sq.

Lesson 10. Pressus and Strophicus.

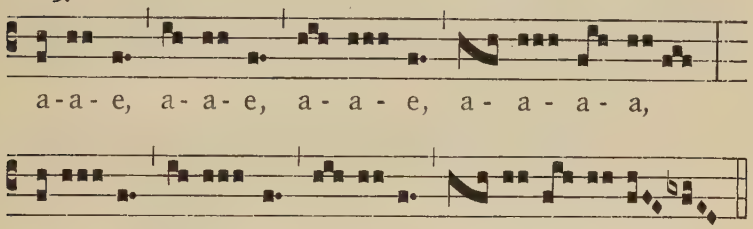
187. Preliminary: 1) *Pressus*, p. 35 sq.
2) *Bistropha*, p. 14, *Tristropha*, p. 16.



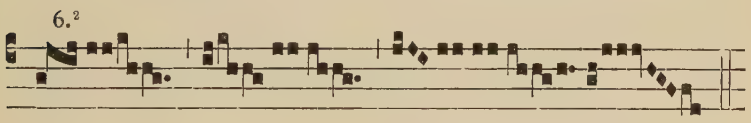
4.[1]



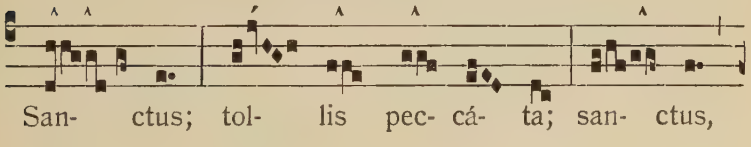
5.



6.[2]

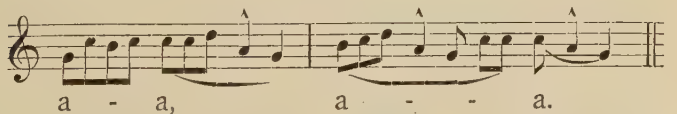


7.[3]

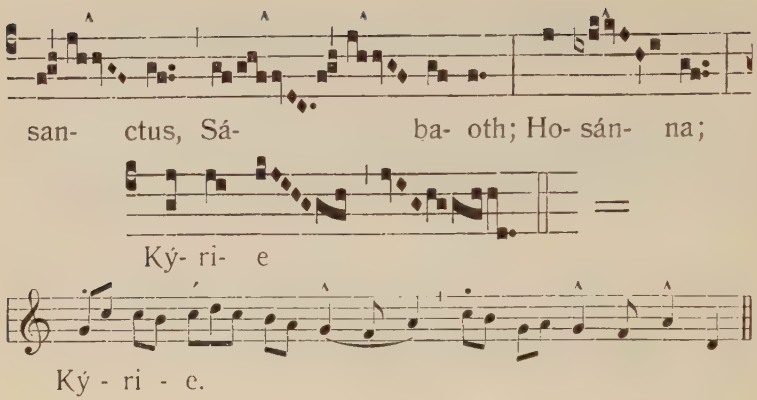


[1] From Mocquereau, Nombre p. 343 sqq.

2



[3] The first note *d* must be appreciably weaker than the following *pressus*.



Study the Offertory for the Ascension,[1] the Introit *Justus ut palma*,[2] Gradual for Monday in Holy Week, Gradual *Dirigátur orátio* and the Offertory *Véritas mea.*

[1] Revue 4, 131. — Rassegna 1902, Sp. 76.
[2] Revue 18, 72 sqq.

APPENDIX II.

The Ecclesiastical Calendar.

Explanation of Latin Words and Abbreviations in the (Diocesan-)Ecclesiastical Calendar *(Directorium, Ordo)* for the Convenience of Lay-Singers.

Order of precedence of feasts. The highest degree is *Duplex primæ classis* = Double of the first class, e. g., Christmas, Easter, Whitsun Day, Assumption of Our Lady, SS. Peter and Paul. Then comes *Duplex secundæ classis* = Double of the second class, e. g., Nativity of Our Lady, Feasts of the Apostles etc.; then *Duplex majus* = Greater Double; *Duplex* = Double; *Semiduplex* = Semidouble, and *Simplex*, Simple feast.

A.

a, ab, from; *a cap.* = *a capítulo*, from the Little Chapter onwards, see p. 59.

A or *a* = **albus**, white.

Abb. = *abbas*, Abbot.

Abs. = *absolútio*, Absolution (Requiem).

absque, without.

add. = *ádditur*, is added (e. g., *Allelúja).*

Adv. = *Advéntus*, Advent.

álias with date = the feast is to be found on the particular day.

a. l. = *alíquibus locis*, in some places.

alternátim, alternately.

Ang. = *ángelus*, angel.

ang. custódes, guardian angels.

Anniversárius, anniversary.

Anniv. Dedicatiónis Ecclésiæ, Anniversary of the Dedication of a church.

Annuntiátio, Annunciation.

annus, year

ante, before.

Ant. = *antiphóna.*

Ap. (App.) = *Apóstolus*, an Apostle, *(Apóstoli*, the Apostles).

Arch. = *Archángelus*, Archangel.

Ascénsio, Ascension.

Assúmptio B. M. V., Assumption of the B. V. M.

B.

B. = *beátus*, blessed.

B. M. V. = *beátæ Maríæ Vírginis*, of the B. V. M.

C.

camp. = *campána*, bell.

cant. = *cantátur*, is sung.

„ = *cantóres*, cantors, or chanters.

cap. = *capítulum*, Little Chapter after the psalms, see p. 59. a. 103.

Cáthedra Petri, St. Peter's Chair (feast of).

cessat, (cessant), ceases (cease).

Cin. = *cinis*, ashes.

Circumcísio, Circumcision.

Cl. = *classis*, class; *I. cl., II. cl.*, 1st, 2nd class (feast of the).

Cœna Dñi. = *Cœna Dómini*, Maundy Thursday.

com. = *commemorátio;* see p. 60, 61.

Com. = *Commúne*, the Common; see p. 60.

Concéptio, Conception B. V. M. (8. Dec.)

C., *Cf.* or *Conf.* = *Conféssor*, a Confessor.
Cf. non P. = *Conféssor non Póntifex*, Confessor not a Bishop.
Cf. P. = *Conféssor Póntifex*, Confessor and Bishop.
conj. = *conjúngitur*, is joined, particularly in hymns.
Convérsio, Conversion.
Cor Jesu, Heart of Jesus.
coram expósito (SS. Sacraménto), in presence of the Blessed Sacrament exposed.
Coróna (spínea), Crown of Thorns.
Corpus Christi, Feast of Corpus Christi.
Cr. = *Credo*, Creed.
Crux, Cross.
c. = *cum*, with.

D.

de, of *(de seq.*, of the following feast) *(de eódem*, of the same).
Decollátio, Beheading (St. John B.).
Dedicátio, Dedic. of a Church.
def. = *defúnctus*, the deceased.
deínceps, thenceforth.
dic. = *dícitur (dicúntur)*, is or are said.
dies, day, days.
distribútio, distribution.
D. E. = *Doctor Ecclésiæ*, Doctor of the Church.
Dólores, Seven Dolours B. V. M.
Dom. = *Dominica*, Sunday.
Dñs = *Dóminus* (our Lord Jesus Christ).
duo, two.
dupl. = *duplex*, double (feast).

E.

Eccl. = *ecclésia*, church.
Epiphania, Feast of the Epiphany.
Ep. = *episcopus*, Bishop.
exaltátio, Exaltation of the Holy Cross.
exínde, from thenceforth.
exspectátio, Expectation (of the Birth of Our Lord).

F.

F. = *féria*, week-day.
F. II = *féria secúnda*, Monday.
F. III = *féria tértia*, Tuesday.
F. IV = *féria quarta*, Wednesday.
F. V = *féria quinta*, Thursday.
F. VI = *féria sexta*, Friday.
Fest. = *festum*, feast.

G.

genuflέxio, genuflection.
Gl. = *Glória.*

H.

Hébdomas major, Holy Week.
hon. or *in hon.* = *in honórem*, in honour.
Hym. = *hymnus*, hymn.

I.

Imac. = *immaculáta*, immaculate.
immediáte, immediately.
incipit (incípiunt), begins (begin).
inclinátio, inclination.
infra, within (e. g., the Octave).
Innoc. = *Innocéntes*, Holy Innocents.
integer, entire, the whole.
inter, between.
Intr. = *Introitus*, Introit.
in utrísque Vésperis, in both 1st and 2nd Vespers.
Invéntio, the Finding (of the Holy Cross).

J.

júngitur, is joined.

L.

L. (Ll.) = *léctio (lectiónes)*, lesson, lessons.
Lánceæ et Clavórum, of the Lance and Nails (feast).
Lib. = *Liber*, book.
Lit. = *Litania*, litany.
locus, a place; 2^0 *loco*, in the second place.

M.

Magn. = *Magníficat.*
major, greater, *duplex majus*, (feast of the rank of a greater double).
M. V. = *Maríæ Vírginis*, of the B. V. M.
M. = *martyr; Mm.* = *mártyrum*, of the Martyrs.
Matérnitas, Maternity.
M. S.; see p. 105.
M. = *Missa*, Mass.
mutátur, is changed.

N.

N or *n* = *niger*, black.
Nat. = *natívitas*, birth.
necnon, also.
Nomen, Name.
non, not; see *Cf. non P.*

O.

Oct. = *octáva*, Octave.
omíttitur, is omitted.
omísso, being omitted.
Omnia, all.
Omnium Sanctórum, All Saints Day.
Or. = *orátio*, prayer.
Org. = *órganum*, organ.
org. silent, the organ not to be played.

P.

Pag. = *página*, page.
Palm., Dom. Palmárum, Palm Sunday.
Parascéve, Good Friday.
Partus, birth (see above *exspectátio).*
P. = *Pascha*, Easter; *paschális*, Paschal (in particular *T. P.* = *témpore paschali*, in Paschal time).
Pass. = *Pássio*, Passion; *Dom. Pass.* = *Domínica Passiónis*, Passion Sunday.
Patroc. = *Patrocínium*, Patronage.
Pent. or *Pentec.* = *Pentecóstes*, Pentecost.
permíttitur, it is allowed.
Plaga, Wound.
plures (plúrimi), several (e. g., *plur. mártyrum*, feast of many martyrs).
P. or *Pont.* = *Póntifex*, Bishop (see above *C. Cf.).*
Pp. = *Papa*, Pope.
ppr. = *próprium*, proper; *ómnia ppr.*, all proper.
post, after.
præcédens, preceding; see p. 61.
Præf. = *Præfátio*, Preface.
Præsentátio, Presentation.
pretiosíssimi sánguinis, of the most Precious Blood.
prohibétur, is forbidden.
Proph. = *Prophéta, prophetía*, a prophet or prophecy.
Propr. Diœc., Diocesan Proper, an Appendix to many liturgical books containing the feasts of saints celebrated in a particular diocese.
Ps. = *psalmi.*
pulsátur (órganum, the organ) is played.
pulsátur (camp., bell) is rung.
Purificátio B. M. V., Candlemas Day.
Purissimi Cordis, feast of the most pure Heart of Mary.

Q.

Quadr. = *quadragésima*, Lent.
quadragínta, forty.
quátuor, four.
Q. T. = *Quátuor témpora*, Ember Day.
quibúsdam locis, in some places.
Quinquagésima, Sunday before Ash Wednesday.

R.

R or *r* = *ruber*, red.
rel. = *réliqua*, the rest, what remains.
reperítur, is found.
rep. = *repétitur*, is repeated.
℟. = *Responsórium.*
Resurréctio, Resurrection.
Rogatiónum Féria, Day in Rogation Week.

S.

Sabb. = *Sábbatum*, Saturday.
Sac. = *Sacérdos*, Priest.
s. (SS.) = *sanctus (sancti)*, holy, saint (saints).
SS. Sacr. = *Sanctíssimum Sacraméntum*, the Blessed Sacrament.
sd., sem. = *semidúplex*, semidouble feast.
secréto, silently, in secret.
Septuagésima, 3rd Sunday before Ash Wednesday.
seq. = *sequens*, the following (see p. 61).
Seq. = *Sequéntia*, sequence.
Sexagésima, 2nd Sunday before Ash Wednesday.
silet (silent), remains or remain silent.
simpl. = *simplex*, simple.
Sindon, Winding-sheet.
Soc. = *sócii*, companions.
sol. = *Solémnis*, solemn.
Solémnitas, solemnity.
suffr. = *suffrágia;* suffrages, see p. 61.
súmitur, is taken.
Suppl. = *suppleméntum*, supplement.
supra, above.

T.

tacet, is silent.
T. P. see above, *Pascha.*
T. (= témpore) Pass., in Passiontide.
T. Quadr., in Lent.
Ténebræ, Matins and Lauds on the last three days of Holy Week.
ter, thrice.
Tr. = *Tractus*, tract.
Transfigurátio, Transfiguration.
Translátio, Translation.
Triduum sacrum, three last days of Holy Week.
Trínitas, Trinity.

U.

U or *v* = *violáceus*, violet.
unus, one.
utérque, both (see above *in utrísque Vésperis).*
ut, as; *ut in I. Vésperis*, as in 1st *Vespers.*
ut in Festo, as on the feast.
ut heri, as yesterday.

V.

V or *v* = *víridis*, green.
vacat, falls out, is wanting.
variátur, is changed.
Ven. = *Venerábilis*, venerable.
V. = *Virgo*, virgin.
℣. = *versus, versículus.*
Vp. = *Vésperæ*, Vespers.
Vid. = *Vídua*, widow.
vide, see.
Vig. = *vigília*, vigil
vigínti, twenty.
Visitátio, Visitation.
Vúlnera, Wounds.

Examples from the (Freiburg) *Directorium:* † † *Fer.* 6. *Epiphania Domini dupl. I. cl. cum Octava* (what follows is not of consequence to choirmasters, etc., until we come to) *M. c. Gl. Cr.*

Therefore on Friday (the 6th day from Sunday), the Epiphany, *duplex:* the entire antiphon must be sung before and after the psalm; 1st class with octave . . . Mass with *Gloria* and *Credo.*

Vp. 2dæ de eodem Festo = 2nd Vespers of the same feast without commemorations.

Dom. V. post Pentec. — Pretiosissimi Sanguinis D. N. J. Chr. dupl 2. cl. . . . M. c. Gl., Cr.

In 2. Vesp. com. seq. Diei octav. Ss. Ap. Petri et Pauli (Ant. Petrus Ap. V. Constitues, Or. Deus cuius dextera) et Dom. ac Diei octav. S. Joann. Bapt. necnon S. Antonii Mariae C.

On the 5. Sunday after Pentecost — Feast of the Precious Blood of Our Lord Jesus Christ; double feast of the II. rank. . . . Mass with *Gloria* and *Credo.*

At the 2. Vespers 1) Commemoration of the followin octave of the Holy Apostles Peter and Paul, (antiphon *Petrus Apóstolus*, versicle *Constitues)*, 2) Commemoration of the Sunday (from the 2. Vespers), 3) Commemoration of the octave of S. John Baptist (from the 2. Vespers), 4) Commemoration of the Holy Confessor Antonius Maria (from the 2. Vespers.)

SECOND PART.

CHAPTER I.

A Short History of Gregorian Chant.

1. From the earliest centuries of her existence the Church has been in possession of a liturgical chant, and thus it may be said with truth that Church music is as old as the Church herself. Certainly, as regards some of its melodies, the choral chant dates back to the first years of the Christian era.[1]

2. Although we have no positive accounts of the practice and methods of the oldest Church music from the Fathers and earliest writers, yet the oldest accessible manuscript collections of melodies are of 9th century origin. These are the codices of St. Gall 359; Rome Vallic. B 50; Paris, National Library, Latin 909. (The 8th cent. codices of Monza *(Cantatorium)* and of Zürich-Rheinau 33 simply give the text of the chant without notes.) From this time onward material is so abundant and so definite in form and organic structure that later centuries offer little that is new, at least as regards melodies in use even at the present day. In fact the chief difficulty has been to maintain the high ideal of the traditional artistic forms.

3. Church music before the 9th century.

The New Testament and the Fathers and writers of the Church testify to the use by the early Christians of hymns during the Sacrifice of the Mass and other services of the Church. But the question arises as to whether elaborate melismatic chants and those vocal utterances so beloved of Eastern peoples were in use from the beginning, or whether the oldest melodies were more of the nature of a recitative, or, as seems more probable, whether both forms were in use, though not everywhere to the same extent and perfection.

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[1] Cf. Leitner. — Wagner, *Ursprung.* — Gastoué, *Origines.* — Nikel, *Geschichte der kath. Kirchenmusik,* Vol. I. *Gesch. des greg. Chorals.* (Breslau Gœrlich 1908).

The development of the liturgy, especially that of the Divine Office, which is founded upon the Jewish form of worship, gives rise to the supposition that, together with liturgical forms, melodies also were adopted from the synagogue. Most probably the simple and more elaborate melodies for psalmody (almost the only kind of music mentioned at any length by the Fathers) may be traced to this source.

Until recently it was difficult to judge of the character of these airs, because the synagogal songs were not catalogued in the *Musurgia universalis* of the Jesuit Athanasius Kircher till the XVII. century.[1] Moreover, Greek and Roman-Greek music is echoed in the Choral.[2]

Compare the Hymn to Helios (in Gevaert, Mel. 39 line 9) with the antiphon *Accipiens Simeon* on the Purification; the Hymn to Nemesis, composed by Mesomedes about A. d. 140 (l. c. 44, lines 14 and 15) with Kyrie[3] 6 of the typical Graduale; also the song of Seikilos (and others in Möhler, *Gesch. der alten und mittelalterl. Musik* I, 18, Göschen's collection) with the *Hosánna fílio David* on Palm Sunday. The most ancient Christian air occurs on a papyrus of the III. century, discovered at Oxyrhynchus in Egypt. It follows the 7. church mode throughout and the notation is the alphabetical one of the ancient Greek.[4]

Now A. L. Idelsohn has indicated an ancient source, namely the Hebrew airs of the Persian and Yemenetic congregations separated long before the Christian era and remaining isolated in consequence. Their chants resemble the Gregorian choral.

The singing of hymns[5] was introduced into the West from Syria, first of all by St. Ambrose († 397) as a by no means unimportant safeguard against the hymns of heretics. Probably the writers of the hymns also composed the music for them, at least this is almost always assumed by St. Ambrose, who also introduced into Milan antiphonal singing[6] in the shape of psalmody with alternate choirs, and this was very early preceded by a sort of introduction corresponding to our antiphon.

4. St. Ambrose (397) is known as the "Father of ecclesiastical music", and the Milanese chant is called after his name "Ambrosian".[7] How far this chant can be traced to St. Ambrose has not been determined,

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[1] Cf. Ackermann, Der synagogale Gesang (Trier 1894). — Gastoué, Orig. 3 sqq.
[2] Cf. A. Möhler and Mus. s. 1911, 193 sq.
[3] Mus. s. 1912, 1 sq. — [4] Zeitschrift für Musikwissenschaft IV, 524.
[5] M. P. L. 14, 31 and 16, 1017. — [6] M. P. L. 32, 770.
[7] Cf. Ambrosiana, Scritti varii (Milan Cogliati 1897): IX. Mocquereau: Chant Ambrosien.

and in view of the fact that there are no MSS. bearing on the subject of an earlier date than the XIth century, it cannot be determined. According to Kienle (*Choralschule*, p. 126) the so-called "Ambrosian chant" is "based on the same principles as Gregorian; we find the same musical system, the same modes, the melodies are built up with the same little figures, and there is the same freedom as regards rhythm. Both elaborate and simple melodies are employed, but the elaborate ones are often more elaborate, and the simple ones still simpler, than the Gregorian. The theory of form is the same, but the character is appreciably different." The Ambrosian chants are often vehement, almost unmethodical, and frequently present a harsh and monotonous flow of melody by reason of numerous progressions in seconds. A comparison of the two styles leads to the assumption that the Ambrosian chants were thoroughly corrected, polished and rounded off in a judicious manner by one or several musicians, St. Gregory and his school, musicians with a keen perception for strict form, for proportion in the parts and for delicacy, rich variety and tenderness of melody.[1]

A theory recently put forth[2] is to the effect that St. Gregory and his school revised not the Ambrosian melodies, but old Roman airs which are contained in three manuscripts which date back certainly only to the XII.—XIII. cent. (see Pal. mus. II, 5).

The institution of the *schola cantorum* can be traced to Rome already under the Pontificate of Coelestin I. († 432).

Between 450 and 550 the customary psalm after the lections was restricted to two verses sung in the manner of a responsory. This aroused the idea that very elaborate melodies were introduced for these chants, and that on their account the text was abbreviated. A Frankish monk[3] in the VIIIth century mentions Popes St. Damasus, St. Leo, St. Gelasius, Symmachus, John I and Boniface II as having laboured for the development of church music. St. Gregory the Great (590—604) deserves special mention, for, though he bequeathed us none of his own compositions, he, either personally or through his Roman singing-school, collected and edited the existing melodies, and in his *Antiphonarius Cento* gave a uniform and characteristic stamp to the various chants (e. g. *Introitus*, *Graduale*, etc.).

The *Liber Antiphonarius* formerly contained Introits, Offertories, Communions and Antiphonies, while the *Cantatorium* contained the pieces for solo singing (e. g. Graduale, Alleluia).

The use of the words *Cento* and *centonizare* (to collect together from different books) shows, indeed, that it was not concerned with original compositions, but especially with compiling and editing (in artistic fashion) music already existing.[4]

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[1] See Ott's painstaking investigations in Rasssegna since 1906. — Revue 20, 179 sqq. — Rassegna 1910 Sp. 572.
[2] Revue, 20, 69 sq.
[3] M. P. L. 133, 1347.
[4] Grbl. 1903, 95.

5. a) What Evidence have we in Proof of St. Gregory's Work of Organisation in Connection with the Chant of the Church?[1]

The tradition can thus be traced in England down to a few decades after the death of St. Gregory.

I. *α) Egbert*, Bishop of York (732—766) writes in his Dialogue *De institutione catholica:* "We . . . observe the fasts as our teacher and master, Blessed Gregory, ordained in *his Antiphonarium* and *Missale* which he sent to us by our teacher, Blessed Augustine." (Migne, *Patrologia Latina*, 89, 441.)

This *Antiphonarium* is more clearly specified by the following canon:

β) The second Council of Cloveshoe[2] (747) ordains that the "feast days of the Lord shall as regards baptism, masses and *chant (in cantilenæ modo)* . . . be performed according to the book serving as a pattern which we received from the Roman Church".

According to this the above mentioned *Antiphonarium* certainly contained the chant in some kind of notation, and therefore St. Gregory transplanted to England a definite system for liturgical chant, and must in consequence have been in possession of it himself.

γ) Acca, Bishop of Hexham (740) appealed to the cantor Maban "who had had at Canterbury singing-masters trained by scholars of *Blessed Pope Gregory;*"[3] moreover, *Putta*, who was consecrated Bishop of Rochester about the year 669 writes that "he has to thank the scholars of Blessed Pope Gregory for his knowledge of the Roman chant *(modulandi more Romanorum).*"[4]

δ) Venerable the Bede calls the deacon *James*, who from the year 625 was the companion of St. Paulinus, Bishop of York, a "master in ecclesiastical song according to the method of the Romans or Canturians"[5] (there was a singing-school in Canterbury founded by Rome, hence this "or").

II. In regard to Italy we have no evidence dating from the VIIth century, nevertheless it can be proved that the chief portions of the choral melodies were already systematically arranged at the beginning of the VIIth century (St. Gregory died in 604), for:

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[1] Cf. Morin O. S. B.: *Les véritables origines du Chant Grégorien* (Maredsous, 2nd ed., 1904), German by P. Thomas Elsässer (Paderborn, Schöningh 1892); Brambach: *Gregorianisch* (Leipzig, Spirgatis, 2nd ed., 1901); also in *Freiburger Kath. Kirchensänger* 1896 Nr. 7; Cagin O. S. B.: Un mot sur l'Antiphonale Missarum; Gastoué *Orig.* 85 sq.; Leclercq O. S. B. in the *Dictionnaire d'Archéologie Chrétienne* (Paris 1905), *l'Antiphonale dit Grégorien*, columns 2433 sqq. (with copious references to the literature appertaining thereto). According to Lederer the Choral is of Bardic-Celtic origin and Gregory the Great was Irish.

[2] Mansi: *Ampl. Coll. Conc.* 12 *col.*, 399, cap. 13; Hefele: *Konziliengeschichte* (Herder, Freiburg), 2nd ed., 1877, 3rd vol., p. 564.

[3] Beda: *Hist. eccles.* Migne, l. c. 95, 270. — [4] L. c. 95, 175. — [5] L. c. 95, 116.

a) The text set to the old melodies is from the *Itala*, i. e., the most ancient Latin translation of the Bible. Now, according to the testimony, of St. Isidore of Seville in the first half of the VIIth century, the *Itala* version had been supplanted by the Vulgate, St. Jerome's translation of the Bible. If the chants had originated *after* 600 it is inexplicable why they did not follow the new text of the *Vulgata* then in use, instead of the out-of-date *Itala*.[1]

b) The texts for Masses, the date of which is subsequent to 600, were not set to original melodies (cf., e. g., the Thursdays in Lent for which an office was first compiled by Gregory II.;[2] accordingly the collection of Mass chants was considered to be closed after 600.

c) Dom Mocquereau (Pal. mus. IV, 25 sq.) contributes the interesting information that the liturgical melodies have been influenced by the *Cursus*, see cap. V. Now since it can be shown that the Cursus was quite neglected or no longer known from the VIIth to the XIth century, so these melodies must date from earlier times. At least it is scarcely probable that just at the time when the Cursus had completely fallen into desuetude, the composers of the chant should alone return to it.

III. *a)* Pope Hadrian I. (772—795) wrote an introduction (prologue) to St. Gregory's Antiphonary which was sung in the Mass of the 1st Sunday of Advent. It runs thus:

"Gregory . . . . occupied the highest place of honour to which he had a (kind of) right *(unde genus ducit)* . . . he composed this book of chants *(hunc libellum musicæ artis composuit)*[3] for the use of the singing-school throughout the ecclesiastical year: *Ad te levavi*", etc.

The words *unde genus ducit* can only apply to St. Gregory as he alone had a Pope amongst his ancestors, namely, Felix IV.

According to others *unde genus ducit* merely means that Gregory, a Roman *by birth*, had attained to the highest dignity in his native city; therefore these verses could be applied both to Gregory the Great and Gregory II. (who was also a Roman *by birth)*.

But then the two first verses of the prologue "had been previously inscribed on the ivory diptychon[4] at Monza above the figure of St. Gregory the Great in *rilievo*, and it is all the more certain that they refer to him and not to one of his successors, since he himself sent the diptychon to Queen Theodelinda, and the inscription, though not actually in consequence of this event, was in all probability engraved thereon not so very long afterwards." (Dr. Ebner: *Kirchenmusikalisches Jahrbuch*, 1892, pp. 101 sqq.)

[1] Cf. *Revue Bénédictine*, p. 321, and Wagner: *Ursprung* pp. 210 sqq.

[2] *Liber Pontificalis*, ed. Duchesne (Paris, Thorin, 1886), vol. I. p. 402.

[3] Cf. *Musica sacra* of Milan, 1890, pp. 33 sqq.

[4] Diptychon, a tablet with two leaves (later more), on wich from the IVth century onwards were written the names of persons connected with a church, especially benefactors.

β) Walafrid Strabo (807—849) says:

"It is related *(traditur)* how blessed Gregory regulated the order of the masses and consecrations (the *Sacramentarium* and *Pontificale)* and how he arranged the greater part of the liturgical chants as retained to the present day, being the most suitable. The inscription which is at the beginning of the *Antiphonarium* indicates this."[1]

γ) Leo IV. (847—855) writes to the Abbot Honoratus *inter alia:*

"The same holy Pope Gregory, this great servant of God, renowned preacher and shepherd, full of wisdom, who laboured zealously for the salvation of man, composed with great labour and musical skill the chants which are sung in our Church and elsewhere. By this means he would influence the heart of man more effectually, rousing them and enlivening them; and in truth the sound of his sweet melodies has not only allured spiritual men to the Church, but has even drawn those who are not so cultivated or sensitive."[2]

In this document the expression *dulcedo Gregoriani carminis*, the sweetnees of the *Gregorian chant*, is used.

δ) John the Deacon (c. 872) writes in the 2nd book, 6th chapter, of his life of St. Gregory:

"He arranged for the singers a most useful collection, the *Antiphonarius Cento.* He likewise instituted a singing-school which still cultivates the sacred chant of the Holy Roman Church according to the rules drawn up by him . . . . to this day is shown near the Lateran the couch from which in his illness he gave instruction in singing; the rod also with which he chastised the boys, and the authentic Antiphonary are there, and are venerated as relics."[3]

b) Diffusion and Period of Perfection to the Beginning of the XIIIth Century.

6. The Roman chant was brought to England in the year 596 by St. Augustine and his companions who had been sent thither by St. Gregory. An influential singing-school was established at Canterbury by St. Augustine. To the names above mentioned we should add St. Benedict Biscop (690), who brought the Cantor John from Rome, and St. Wilfrid (709). The school of York is also worthy of notice.

The chant must also have been introduced into Spain at an early period.[4]

[1] M. P. L., 114, 948.

[2] See Neues Archiv (Hannover) 1880, 389.

[3] M. P. L. 75, 90.

[4] See the *Sammelbände der J. M. G.* 1908, 157 sq. concerning the mozarabic chant in use there.

The Choral reached the land of the Franks and Germany together with the Gospel through S. Boniface and the exertions of King Pipin, to whom Pope Paul I. (757—767) lent the 2. Roman cantor Simeon for a time at the King's request. Decisive, however, for the introduction of the Roman chant were the stringent ordinances of Charlemagne (768—814), who sent two clerics to Rome to learn the chant, and obtained Roman singers.

The *singing-school at Metz* founded by St. Chrodegang (it flourished down to the XII. century) became of great importance, and above all the singing-school of St. Gallen.[1] The schools of Reichenau,[2] Mayence, Fulda, Trier, Hirsau, as well as Rouen, Chartres,[3] Tours, Rheims, Corbie exerted a lesser influence.

In these schools the utmost importance was attached to the mode of rendering the chant. They endeavoured to treat the chant scientifically, and for theoretical and practical purposes the so-called Tonalia (see p. 206 sq.) were made use of to assist in imparting the oral tradition. Here as elsewhere they began to produce new compositions especially for the *Ordinarium missæ*.

The sequences (see p. 133 sqq.) and the tropes (see p. 112) enjoyed great popularity. The last-named, however, were eliminated at the revision of the Missal by the Council of Trent (1570)[4] ond only 5 sequences remain in the Missal.

7. The *compositions* down to 950 are thoroughly imbued with the same spirit as of old, whilst the productions from 950 to 1400, particularly towards the end of that period, are in part rather inferior to the earlier ones as regards simplicity, naturalness and warmth of feeling.[5]

They had a liking for wide intervals, and for mingling, to some extent, the antiphonal form with that of the responsory; they delighted in setting the text of the Office in turns in the 1st, 2nd, 3rd and following modes, at times to the detriment of unity and musical expression. Amongst the most notable examples of this period are the melodies for Trinity Sunday and Corpus Christi.

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[1] Schubiger: *Sängerschule.*

[2] Brambach: *Die Reichenauer Sängerschule* (Karlsruhe, 1888).

[3] Revue 5, 53; 16, 3. Revue grég. I, 16 sqq. — Chesnel: Les anciennes maîtrises, capitulaires et monastiques (Revue des sciences ecclés. 1906, 480 sqq).

[4] Wagner, Einf. 16. — [5] Km. J. 1908, 16 sqq.

The number of melodies emanating from this period, and *still in use at the present time*, is not very considerable.

The *theoretical treatises*[1] were chiefly based on the writings of the Greeks, whose theories were not always successfully applied to the chant. Moreover, one constantly notices in them a want of perspicuity and precision in the expressions employed, and they frequently fail to give details as to the mode of rendering, so necessary to us in this period of restoration.

In addition to these works, efforts had previously been made to *show the intervals more accurately in the notation*, see p. 194 sq.

8. NB. In the following lists N. denotes a chorister famed for his labours on behalf of the notation, C., a composer, Th., a theorist.

IXth century: Alcuin, Abbot of Tours, Th., † 804,
Theodulf of Orleans, C. (*Gloria, laus*, Palm Sunday) † 821,
Aurelian of Réomé,[2] c. 850.

Xth cent.:
Notker Balbulus (the Stammerer) composed over 50 sequences which were everywhere highly appreciated in the middle ages; "Germany's first and greatest chorister" (Kienle[3]) † 912,
Ratpert (singer),
Tutilo, C. of tropes † 915, Ekkehard I and Ekkehard II, singers, all in St. Gall,
Regino, Abbot of Prüm, C. and Th., † 915,
Hucbald[4], Belgian monk, C. Th. N. (see p. 207), † 930,
Odo[5] of Clugny, C. N. Th., † 940,
Remy of Auxerre, Th. about 990,

[1] Cf. W. Brambach: *Die Musikliteratur des Mittelalters* (500—1050, Leipzig 1883. — Kornmüller in the *Kirchenm. Jahrb.* 1886—89. — Abert: *Die Musikanschauungen des Mittelalters und ihre Grundlagen* (Halle, Niemeyer 1905). — K. M. J. 1908, 11 sqq.

[2] Cæcilia, Strassburg, 1904, 95 sq. 1905, 28 sq.

[3] Kirchenlexikon, Freiburg, Herder, "Sequenzen", p. 159 sq.

[4] Cf. H. Müller, *Hucbalds echte und unechte Schriften* (Leipzig. 1884), and Riemann, *Geschichte der Musiktheorie* 1898, 14 sq.

[5] The theoretical works ascribed to St. Odo were written partly by the monk Odo, who was cantor at Clugny about 992, partly by Abbot Odo II of St. Maur, and by Guido of Arezzo. Cf. Gevaert, *Mél.* 187; — *Cæcilia* Trier 1873. — *Gregoriusblatt* 1905, 106 sq. — Tribune 1910, 173.

Letald, French monk, C., c. 997.

XIth cent: Notker Labeo of St. Gall, Th., † 1022,

Fulbert of Chartres, C., † 1029,

Berno of Reichenau,[1] C. and Th., † 1048,

Wipo, native of Burgundy, C. (*Victimæ paschali* [see Sequence]), † c. 1048,

Guido of Arezzo,[2] born in Italy, is the most important choralist appearing in this century. By practical courses of instruction and by theoretical writings he spread the use of the stave-notation which he had perfected, and which enabled the singer to read any melody without the help of a teacher, thus laying the foundation of our modern system of notes. But the so-called Guidonian or Harmonic Hand, the Rules for Mutation and several theoretical works have been wrongly ascribed to him; in fact every musical innovation of the Middle Ages has been connected with his name. He died about 1050 (see p. 7, 202 sq.).

Hermann Contractus[3] (the Lame) of Reichenau, C., (*Alma Redemptoris, Salve Regina?*)[4] N. and Th., † 1054,

Pope St. Leo IX, C. (Gloria I of the Cant. ad lib.), † 1054,

Aribo Scholasticus of Freising,[5] Th., † 1078 (see p. 52),

Theoger of Metz, Th., c. 1080,

William, Abbot of Hirschau[6] Th., † 1091.

XIIth cent.: St. Bernard, Abbot of Clairvaux, C., Th.,[7] † 1153, with the assistance of Abbot Guido of Cherlieu (c. 1158) rearranged the choral books for the Cistercian order, in which the compass of the chants

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[1] Brambach: *Tonarten mit einer Wiederherstellung der Musiktheorie Bernos* (Leipzig, Teubner 1881).

[2] Cf. Guido's works, ed. Gerbert, Script. II, 1—60. — C. O. 1912, 37 sqq. *Cæcilienkalender* 1876, 49; *Km. J.* 1887, 1 sq., 1890, 95 sq.; *Revue bénédictine* 1895, 395; *Tribune* 1902, 121 sq., 369 sq., 1910, 173 sq.

[3] Cf. *Kirchl. Handlexikon* I, col. 1924 sq. — [4] *Tribune*, 1911, 25 sq. [5] Grbl. 1911, 113 sqq. — C. O. 1912, 38.

[6] Müller, H., *die Musik Wilhelms von Hirschau* (Frankfurt a. M. 1883).

[7] Cf. Kienle in Grbl. 1901, 2 sqq. and 17 sqq. — Km. J. 1889, 1 sqq. — Tribune 1907, 77 sqq. — Revue bénéd. 1914, 35 sqq.

was not unfrequently curtailed, and some of the more elaborate groups of notes were abbreviated, though in other respects every thing was treated in a highly conservative manner.

Frutolf O. S. B., Th. († 1103)[1];
John Cotton, Th.,[2]
John de Garlandia, Th.,
St. Hildegard,[3] C., † 1179.
Adam of St. Victor in Paris, composed over 50 Sequences with elegant rhythm and graceful flow of melody, although they display no wealth of new forms. See *Lauda Sion;* † about 1192.

The influence exercised by the chant upon the development of secular song, especially that of the Minnesingers, is but quite recently being set in its true light. Cf. *Sammelbände der J. M. G.* XII, 497 sq.

c) Decadence of the Ancient Melodies until 1850.

9. After the XIIIth century, the domain in which plain-song had been supreme was gradually invaded by polyphony.

The attempt to add one or more parts as accompaniments to the rhythmical song exercised a retarding, nay, ruinous effect. Traces of the attempt are already evident in the IX. and X. centuries in the form of harmonizing fourths, fifths and octaves, and in the XI. century thirds as well. From about the XII. century the accompanying parts multiply and even become the rule and develop a lively rhythmical counterpoint to the choral air that mostly proceeds with notes of equal length as *cantus firmus.* This was the doom of Choral Rhythm.

Airs, to which accompanying parts were sung were called *Concentus* (accompanied song) in contradistinction to the *Accentus*, the unaccompanied solo of the priest, deacon or sub-deacon.[4]

Some of the theorists endeavoured, for example, to treat *musica plana* and *musica mensurabilis* in the same way, to the disadvantage of the mode of rendering the chant, whilst others were successful in keeping the two quite distinct. The plain-song compositions, particularly at a later period, were decidedly inferior; the melodies, it is

[1] Mathias St.
[2] Cf. Km. J. 1888, 1 sqq.
[3] Revue 7, 6; 8, 17; 9, 52; 17, 38, 73. — Gmelch, die Kompositionen der hl. Hildegard (Düsseldorf, Schwann, 1913).
[4] For the adaption of choral motives for the organ and polyphonal compositions, see *Cæcilia* (Strasburg) 1905, 58 sqq. — Km. J. 1908, 55 and 1910, 42 sqq. — Tribune 1907, 145 sqq. — Wagner, *Geschichte der Messe,* I. part, up to 1600.

true, were in the main still preserved intact to the end of the XVIth century,[1] but from that time the desire to reform the chant, partly justifiable, became more and more marked, and this in the end meant the *abbreviation of the melodies*, even those which had their origin in the classical period of plain-song. The Renaissance objected to the singing of several notes on unimportant syllables and either entirely removed such "barbarisms", or placed the notes in question quite arbitrarily upon the accented syllables.

XIIIth century. Walter of Odington, Th., Jerome of Moravia, Th., Franco of Cologne, Th., Elias Salomon, Th., Julian of Speyer.[2]

XIVth century. John of Muris, Th., Marchetti of Padua, Th., Engelbert of Admont, O. S. B., Th., † 1331.

XVth century. Adam of Fulda, O. S. B., Th., † ca. 1460, Tinctor,[3] Th. (treats of plain-song and mensural music).

XVIth century. Gafori in Milan, Th., † 1552, Glareanus (Henry Loris of Glarus), Th., † 1562 (see p. 55).

Guidetti, ob. Romae 1592, published the following Liturgical books with papal approbation:

Directorium Chori, cantus eccles. Passionis, cantus eccl. officii majoris hebdomadae, Præfationes in cantu firmo "with inferior type, bad print and inaccurate reproduction of the note-group connexions".[4]

XVIIth century. The theorists: Cardinal B o n a, † 1674, J u m i l h a c, O. S. B., † 1682, and the C. Dumont, † 1684.

XVIIIth century. G e r b e r t[5], O. S. B., Abbot of S. Blaise, † 1793: *De cantu et musica sacra a prima ecclesiæ ætate*, etc., 2 vols.; *Scriptores ecclesiastici de musica*, 3 vols. (New edition: Graz, 1903).

The latter work was continued by Coussemaker[6] (1876): *Scriptores ecclesiastici de musica mediiævi*, four 4to vols (New edition: Graz, 1908).

In France N i v e r s († c. 1700) published a plain-song edition prepared in accordance with his views. His *Graduale* and *Antiphonale* (both 1658), privileged by the king and approved of by the (plain-song) composer Dumont,

[1] Molitor: Chw. and U. L.
[2] Km. J. 1908, 20 sqq.
[3] Km. J. 1899, 69.
[4] Mus. s. 1894 App. to 2, p. 4 sq. — Molitor, N. Ch. I, 240 sqq.
[5] Aubry: La musicologie médiévale (Paris, Welter, 1900) 45 sqq.
[6] Aubry, p. 57 sqq.

was widely spread, and served as a model for the reformed edition of Rennes (1853). The editions of Digne and Dijon (both 1858) are in the same style.

10. In 1614—15 the so-called *Medicæan Gradual*[1] appeared in the *Stamperia orientale* of Cardinal Medici in Rome. This edition was prepared by Anerio and Suriano, and was long ascribed to Palestrina, to whom Pope Gregory XIII. had entrusted the revision (not the reform) of the choral books, necessitated by the new official edition of the Breviary and Missal.

This gradual took the gravest liberties with the traditional Choral melody, abbreviated the airs, cut out the rich melismas altogether or combined them into unnatural groups and awkward rhythms, and treated the melodic repetitions with incredible inconsistency. In passages in which the syllables of the text corresponded to the solmisation-syllables, or recalled the same, it showed a predilection for adapting the air to the latter. If the text read *sola*, then *so-la* was to be sung, if it read *quare faciem*, then at such passages *re-fa* was to be sung, regardless of the ancient melody.

In the sequence of Pentecost, the 2. double strophe has the conclusions *refrigerium* and *solatium*. Of course the air must be identical in each case; but in order to save its face, the *Medicaea* sings *sol-la* in the second phrase.

Müller, who was the first to point out this evil,[2] observes: "To the people who were capable of tampering with the traditional choral in such a mere outward, mechanical fashion, the nature of the Choral was a book with seven seals. In the Medicœan edition the Choral bleeds at a thousand places."

Outside Italy the *Medicœan edition* was used in very few places, and was almost entirely forgotten until it again appeared in 1848 as the *Mechlin Gradual* with numerous alterations. For Germany it became of more importance when Pius IX., after certain altaterions and additions had been made therein, declared it the official edition[3]. This edition was printed at *Ratisbon* by Mr. F. Pustet, Printer to the Holy See (begun in 1868), and found a wide distribution, both in Germany and abroad, chiefly by means of the Society of St. Cæcilia, founded by Dr. Witt and approved of by the Holy See in 1870, with a view to

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[1] Cf. Molitor: N. Ch.

[2] Archiv f. Musikwissenschaft (Bückeburg-Leipzig) 1918 p. 127 spp.

[3] Ahle: Die Choralausgabe der hl. Ritenkongregation (Regensburg, Pustet 1895). — Gmelch, Aktenstücke zur Regensburger Medicæa (Eichstätt, 1912).

the restoration of church music in accordance with liturgical requirements. The *Vesperale* which was subsequently published was based on the *Antiphonale* of Venice (1585) and on that of Antwerp (1611). Though these editions could not for a length of time satisfy all requirements, we must thankfully acknowledge that, mainly owing to the efforts of Dr. Witt († 1888)[1] and Dr. Haberl[2] († 1910), whose practical *Magister choralis* reached its twelfth edition in 1900, to say nothing of translations in several languages, the thoroughly unecclesiastical music formerly in vogue was ousted to a great extent, and interest in the chant reawakened.

d) Revival of the Ancient (unabbreviated) Melodies.[3]

11. The more ancient the MSS. of the Chorals, the greater their number and the more perfect their agreement. In spite of diversities of home and source, the more do they vouch for the original readings of the Gregorian Choral. Guided by this principle of historical criticism, Father Lambillote, the French Jesuit († 1855), undertook extensive journeys in order that by diligently studying the MSS. he might arrive at a decision abrut the correct version of the chants. His lithographs of Codex 359 in the library of St. Gall are well worth attention. Unfortunately the melodies contained in his Gradual which appeared in 1856 are considerably *abbreviated* and *altered*. The Rheims-Cambrai Gradual, published since 1851 by *Lecoffre* of Paris, is not much better.

Father Dechevrens,[4] S. J. († 1912), after assiduous study of manuscripts, founded, about 1861, a mensuralistic System of Chant, assigning different time-values to the signs of the neums and publishing a great number of chant melodies in definite measured rhythm. His colleagues, Fr. Gietmann and Fr. Bonvin, in their contributions to the *Kirchenmusikalisches Jahrbuch* and

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[1] Mus. s. 1912 Nr. 12.

[2] K. S. 1910 Nr. 10—11. — C. O. 1910, 110 sqq — Mus. s. 1910, 162 sqq.

[3] Cf. Molitor in *Histor. polit. Blätter*, 1905, pp. 653 sqq., 727 sqq., 825 sqq.

[4] See "Kirchensänger" 1910, Nos. 4, 6, 8. — Revue grég. 1912, 139 sq. — Tribune 1912, 221 sqq.

the *Musica Sacra* (Regensburg), and in the organ of the Cæcilian Society endeavoured to establish a modified form of this system, without bars.

In Germany Michael Hermesdorff[1] († 1885) published in 1863 a Gradual for the Diocese of Treves, which for that time was a remarkable work, but the sources from which he obtained his material were certainly scanty.[2] The same holds good of the Cologne Gradual of 1865. Moreover, H. Oberhoffer (1885), Dom Schubiger, O. S. B. (1888), R. Schlecht (1891), Dr. Benedict Sauter,[3] O. S. B. (particularly by means of his *Choral und Liturgie)*, H. Böckeler (1899), Dom Ambros Kienle, O. S. B. (1905), later, Professor Dr. Wagner and Dom Raphael Molitor, O. S. B., Dr. Mathias and Dr. Weinmann, Prof. Bewerunge by their zeal and energy succeeded in promoting the study of plain-song and the proper mode of rendering it.

In England for some decades the *Plain-song and Mediæval Music Society* has devoted a great deal of attention to the chant, and, amongst other things, we have to thank it for the publication of the *Graduale Sarisburiense* (Salisbury). (cf. p. 201.)

In France the *Schola cantorum* with its *Tribune de St. Gervais* (Paris), which is edited by *Amadée Gastoué* since the death of *Charles Bordes,*[4] is actively at work on similar lines.

In Italy an effort has been made on behalf of the revival by the new edition of the *Antiphonarium Ambrosianum* (1889). The Italian Cæcilian Society, newly organised by P. de Santi devotes much attention to the chant. The splendid work *Monumenti Vaticani di Paleografia Musicale Latina*[5] in 2 vols. by Mariott Bannister should also be noted here.

12. The chief merit of this revival of the Gregorian melodies belongs to the *Benedictines of Solesmes*[6], and espe-

[1] Gregoriusbote 1885, 14 sqq.
[2] A later edition (1876 and onwards), thoroughly revised, was never finished.
[3] *Kirchm. Jahrb.* 1909, 111 sqq.
[4] Tribune 1910 Numéro spécial.
[5] Leipzig, Harrassowitz 1913.
[6] Rassegna 1904 Nr. 4. — Grbl. 1904, 95 sqq.

cially to Dom Pothier, who as the result of arduous archæological and practical studies extending over 24 years, published in 1883 the *Liber Gradualis*, a book that must necessarily satisfy historic and especially æsthetic demands. Later appeared the *Antiphonale*, *Responsoriale*, *Processionale monasticum* and the *Variæ preces*. As an introduction he wrote his important work *Mélodies Grégoriennes* (1880). He is also part-founder of and a zealous contributor to the *Revue du Chant Grégorien*, the oldest French periodical solely devoted to the Gregorian chant (since 1892). *Dom Mocquereau* founded in 1889 the monumental work entitled *Paléographie musicale* (10 vols. have appeared), which gives phototypical reproductions of the ancient MSS. with explanatory remarks, and treats of history, æsthetics and mode of execution on a broad scientific basis. He also made use of the voluminous material, obtained from original sources, for the revision of the Gradual of 1883 (1895), and this led to some corrections of minor importance. These works produced convincing proof of the existence of a universal tradition of chant melodies; more recent researches into the existence of a universal tradition of plain-song rhythm are not yet concluded.

Leo XIII. officially recognised the labours of the Benedictines in his Brief *Nos quidem* (17 May, 1901) to Abbot Delatte, of Solesmes.

13. Pius X. divested the *Medicæa* of its official character and by his *Motu proprio* of Nov. 22, 1903, and April 25, 1904 inaugurated a new era of plain-song history, by ordering a return to the old traditional (still not the oldest obtainable) readings of text and music. He confided to the Benedictines of Solesmes and to an international Commission the task of editing the typical official choral books. For the liturgical Choir-books that have appeared up to date see Part I., cap. 6.

The question of chant rhythm has been settled in a practical manner by a letter from Cardinal Martinelli, Prefect of the Congregation of Rites, to Dr. Haberl, President of the German Cæcilian Society, on Feb. 18th 1910. The Vatican edition is therein declared to be a rhythmic edition, and the "free rhythm" which constitutes its basis is binding on all.

Numerous congresses and assemblies, as also various schools of music and academies (Freiburg in Switzerland, Regensburg, Strasburg, Treves, Paderborn, Münster, Beuron, Rome) seek to further the endeavours of Pius X., and to prove the truth of the words of the Congregation of Rites on Jan. 8th 1904: *"Pius X cantum gregorianum restauravit* — Pius X. has restored the Gregorian chant."

CHAPTER II.

The Notation of the Neums.[1]

14. It is strange that the alphabet used to show the exact intervals in Greek music was not employed from the beginning for noting down ecclesiastical melodies[2]. The purpose was served instead by a less intelligible form of notation, wherein the chief elements were derived from the Byzantine, Armenian, Tibetan and Indian neuma[3] or reading-symbols, further, the singing-symbols of the Rhetors. To indicate the rising of voice they use the *accentus acutus*, for the falling of voice, the *accentus gravis*, which frequently developed into the *punctum*. The Apostrophe,[4] which developed out of the Hook-Neums used for embellishment, formed the third element. From these three was derived the whole system of accent notation termed cheironomic.

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[1] For details of literature on the point see Pal. mus. I, 13; also Combarieu: *Théorie du rhythme . . . suivie d'un essai . . . sur del problème de l' Porigine des neumes* (Paris, Picard 1897). — Cf. Wagner, *Neum;* Pothier, *les mélodies Grégor.* (Tournai, Desclée 1881). — Thibaut, origine byzantine de la notation neumatique (Paris, Picard 1907). — Bannister, Paleografia s. p. 16*.

[2] The reason of this lies not so so much in the peculiar combination of intervals in Gregorian quite foreign to the ancient music as in the fact that the oldest liturgical melodies seldom departed from easy melodic flexions of the reciting note, and thus themselves afforded a method of notation by means of accents. As soon, however, as the melody began to develop in richness and variety, the use of the old Greek notation would appear quite insufficient for the purpose. It could have afforded merely a clumsy and uncertain method of representation.

[3] Wagner, Neum. 164. — Z. M. 1919, 241.

[4] Revue 15, 38.

Cheironomy (Greek *cheir* = hand, *nómos* = law) signifies the direction of singers and dancers by the hand, especially by the position of the fingers. As late as the Middle Ages the Cantor directed liturgical choirs by various motions of his hand. (Cf. Kienle in the *Vierteljahrschrift für Musikwissenschaft* 1885, 158sqq. — Fleischer, *Neumenstudien* I, 32 sqq.)

15. We shall endeavour to make clear, to some degree, the peculiarity of this notation by an example *A(ntiphona ad Introitum)* taken from the 10th century codex 339 of the monastic library of St. Gall.[1]

Over *Sta-* is a combination of the grave accent with the acute = *Podatus* (bow-shaped), the sign following is simply an acute accent = *Virga recta*, upright virga.

Over *-tuit ei* in each case a *Virga jacens*, prone virga, signifying a lower tone in contrast to the preceding virga.

Over *do-* first a *Podatus*, then combination of acute with grave accent = *Clivis*. The small stroke at the top indicates a prolongation.

Over *-mi-* two *Clives* joined together.

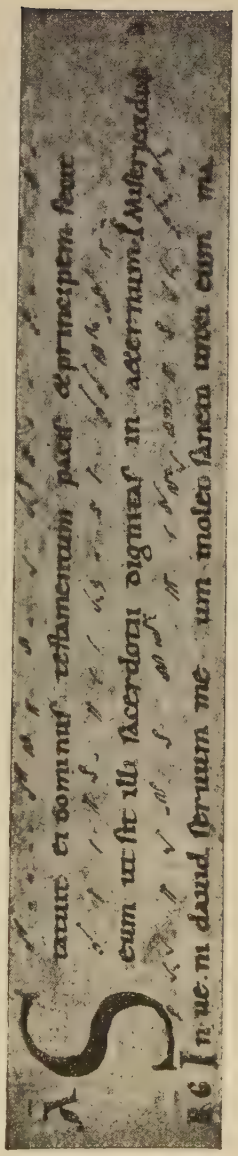
Over -nus *Clivis* with prolongation. Here ends a short phrase of the movement.

Over *te-* Combination of grave accent + acute + grave = *torculus*.

Over *-men-* *Podatus* (angular shaped).

Over *-tum:* *Podatus* with two lower dots = *pes subbipunctis;* the sign following, viz.: a virga bent towards the right, belongs to the signs of liquescent neums = *Cephalicus*, and is used on account of the *m* and subsequent *p*.

Over *pa-* the lengthened form of the *torculus* which introduces the close of the first period.



Cod. 339 of St. Gall (10th cent.),

[1] Pal. mus. I. 21. — For the Melody see „K. S." 1911, 1 sqq.

Over *prin-*	two ascending dots, abbreviated *podatus* = *Epiphonus* on account of the *nc;*
over *fe-*	*Torculus;*
over *e-*	the *Salicus* so much favoured in manuscripts of St. Gall. The upper *virga* with point of prolongation; cf. *virga* over ut;
over *sit*	*Bivirga;*
over *il-*	*Torculus liquescens* because of double *l;*
over *dotii*	*Pes subbipunctis* + *Apostropha;*
over *-ni-*	lengthened form of *Torculus*, introducing close of second period;
over *in*	Double *Salicus*, the first preceded by a still lower dot;
over *æ-*	Two *Clives;* then follows a *clivis* with lengthened second note and a *virga jacens;* the *Quilisma* over *ter-* is the cause of this lengthening;
over *ter-*	*Virga jacens*, then three connected Hooks, the *Quilisma*, to which is added a neum consisting of acute accent + grave + acute = *Quilisma* + *Porrectus;*
over *-num*	a lengthened *Clivis.*

At the beginning of the following *R(esponsorium) G(raduale)* we find over *In-:* Cephalicus; *ve-:* Pes subbipunctis + Podatus; *da-:* Bivirga; *-uid:* Pes quassus; *ser-:* Virga jacens + Porrectus liquescens *(rv); -vum:* Torculus liquescens; *me-:* Torculus + Clivis with following Quilisma subbipuncte; *-um:* Virga with prolongation + lengthened Clivis, equivalent to a Pressus- *o-:* Torculus resupinus; *-le:* first a Clivis with the addition of a Pressus and a lower dot; *-o:* Podatus; *san-:* Torculus + Tristropha; *-cto:* sustained Clivis; *un-:* Torculus liquescens *(nx); -xi:* Podatus; *e-:* Climacus; *-um:* Salicus preceded by a lengthened point or dot and followed by two dots and a Virga jacens; then are added Torculus + Climacus.

If we add to these neums the *Trigon* ∴ which consisted of three dots and was rendered generally like a pressus, then the most important neums might be represented.

It is instructive to compare these three lines with the corresponding melodies in the Graduale for the *Comm. unius Martyris Pontificis.* Slightly different readings result therefrom.

16. The line over a clivis indicating prolongation, e. g., in *(domi)nus*, as well as over other neums, as also the double forms of some neums, cf. the torculi at *te(stamentum)* and *pa(cis)*, are peculiarities of the School of St. Gall, which also, in some manuscripts, made use of letters in addition to neums (e. g., particularly in Codex 121 of Einsiedeln, reproduced in the Pal. mus. IV.). These refer

1) to the melody; thus for ascending: *a* = altius, *l* = levare, *s* = sursum, *i* = jusum (going lower), *d* = deprimatur; for holding level: *e* = æqualiter;

2) or to rhythm, as: *t* = tenere (holding), *x* = expectare (tarry), *c* = celeriter (fast), *st* = statim (instantly);

3) and also to dynamic effects, as: *p* = premere (forced), *f* = forte, *m* = mediocriter (slightly) is compounded with the more melodic and rhythmic letters.

This species of notation was termed the Romanus notation[1], from a monk named Romanus, who according to a doubtful tradition, is said to have kept these signs a secret at St. Gall. Similar signs also occur in manuscripts of St. Gall and Laon (X^th cent.), Vercelli, Milan, Metz, Chartres and Novantula.

These use the letters *a* = ample, to signify *ritardando* (in St. Gall = *t*) and *n* or *nl* naturaliter, as a contradictory sign to remove the effect of *a* or ample (St. Gall = *c*).[2]

17. According to the Mensuralists (Dechevrens, Gietmann, Bonvin) the different duration of the neums is acquired chiefly by means of the *Episeme* (prolongation strokes) and also by letters having a rhythmic signification; as may be seen in some of the theorists also.[3] According to others this is merely a question of rhythmic nuances, and this view is supported by the fact that the same melody has a varying rhythmic notation in the same codex. One needs only compare the typical Alleluja of Mode 8 in Codex 121 of Einsiedeln on pp. 1, 5, 25, 68, 223, 249. The following reasons also speak for the equal length of the notes: a) It is certain that the simple *Virga recta*, which was generally transcribed as a stemmed note, has no rhythmic preponderance over the *Virga jacens*, but that it rather concerns a difference of melody, since the *Virga recta* indicates a relatively higher tone, and the *Virga jacens* a relatively lower tone, regardless of the verbal accent or the length of the syllables. Thus we find in Codex 339 of St. Gall (X^th cent.) folio 45 in the old, 13 in the new numbering, in the Gradual for the feast of St. Stephen salvum me fac propter misericor(diam), so also Codex 121 of Einsiedeln (X^th—XIth cent.) folio 3; in like manner Codex H 159 of Montpellier (XIth cent.) folio 168 always has the same vertical virga for this text.

According to P. Wagner, the Neuma-notation was rhythmical from the outset, the *virga jacens* and the *recta* have been reckoned as a *longa*, the *punctum* and the hook as a *brevis*.[4]

b) A group of MSS. that can be traced back with certainty to the X. century uses the punctum as fundamental symbol (dot-notation). This system evidently has no rhythmical differentiation of the single notes.

[1] Rassegna 1906 Sp. 225 sqq. — 1908 Sp. 323 — 1911 Sp. 173 sqq. — 1912 Sp. 13 sqq.

[2] Revue grég. 1911, 16 sqq.

[3] Cf. Dechevrens, S. J., Études de science musicale (Paris 1898), 3 Vls. — Km. J. 1896, 1898, 1900. — Mus. s. 1896, 1908 and 1909. — Rassegna 1909 Sp. 484 sq.

[4] Mus. s. 1916, 130.

c) A *discantus* written about 1100 gives a second voice to a choral melody, note for note. The number of notes is the same, but their forms are very different for the two parts. Such a passage can only be sung if the time-value of the notes, apart from their shape is identical, i. e. if, as we should now say, they are written in simple counterpoint[1].

As regards the question whether the neums possess any rhythmic signification, it is well to bear in mind that the so-called "rhythmic manuscripts" represent but a small portion of manuscript tradition, and that manuscripts without Episeme and letters of a rhythmic signification are quite old as the oldest records of St. Gall.[2]

In no case has the Vaticana been edited in the spirit of the mensuralists nor is accordingly to be so interpreted.[3]

18. Dot-notation. While the accent-method prevailed in Germany up to the XV. century, the so-called dot-method more or less exclusively came in vogue in the S. of France, Aquitania[4] and Spain from the X. century onwards, a method which employed the dot or the *accentus gravis* in almost every kind of neuma in which the virga had formerly been used. It also occurs sporadically in the books of German churches.

The Metz notation, in which the dots are often joined together, formed an intermediate step between the accent and the dot notation. Many ornamental neums such as *Salicus*, *Oriscus* and *Pressus* no longer appear in this system, but are replaced by ordinary signs. Thus the method now commonly used of writing the chant with square notes developed from the dots, which was spread above all by the Franciscan Order[5], whilst the accent neums were changed into the German or Gothic horse-shoe form.

19. Notation by Intervals. Whereas in the St. Gall MSS., the horizontally written neumas mostly only indicate in a general way how the notes of a particular neuma are related and how one neuma is related to another, in the point-notation the neumas are figured in such a

[1] Cf. Révue Grég. 1911, 29 sqq. also Grbl. 1898 & 1899 — Rundschau 1904, 176 — N. Ch. I, 76 — Gregoriusbote 1910, 137.

[2] „K. S". 1910, 74 sqq.

[3] Cf. Tribune 1912, 311 sqq. 1913, 21 sqq. and 65 sqq.

[4] Tribune 1907, 193 sqq.

[5] Wagner, Neum. 313 — Rassegna 1902 Sp. 12 sq.

way by higher or lower position and corresponding broadening of the symbols (though still without the help of lines), that the exact intervals can be read off without much difficulty. Such a notation is known as the interval-type or the diastematic, from diastéma = tone-interval. As long as there is no line, we speak of diastematism *in campo aperto* = in a blank field. Examples from England are the Troparium of Winchester in the Bodleian Museum at Oxford (X. century), from France the South-Aquitanian neumas, from Italy the Beneventer neumas (of the codex 339 of Monte Cassino, XI. century) from Germany a fragment of the XII. century[1] with Metz neumas, and even in certain passages MSS. from St. Gall.[2] Thus it becomes more than probable that the interval-type of notation is the original one, possibly, indeed, the earliest copies of the Roman Song-book exhibited the interval-type.

The *custos* (sentinel) at the end of the line indicates the presence of neuma-notation by intervals. Occasionally, the symbols, although written *in campo aperto*, are set so precisely at the levels corresponding to their pitch, that the symbols for notes of the same pitch might readily be joined up with lines.

20. Designation of the Intervals. Wherever the neuma-notation by intervals was unknown or was not applied, the exact intervals had to be acquired from an experienced singing-master, which made no small demands upon industry and memory. Various methods were employed to remedy this drawback.

The so-called Romanus-signs afford a certain indication of the intervals. The so-called Daseias-notation[3] was introduced by Hukbald († 930), which takes its name from the ancient Greek *Spiritus asper* (hard breathing), the *προσῳδία δασεῖα*. By a varied use of this symbol, which resembles an F, and by laying it on its back a system of 18 tones may be noted with 4 tetrachords apiece:

F^4 A ♭ B C	D E F G	a h c d	e fis g a	h cis
Graves	Finales	Superiores	Excellentes	Residui.

Moreover, the interval from one line to another, in a 4—7 line system within which the words or syllables of the text were ordered,

[1] Archiv für Musikwissenschaft I. 516 sqq.
[2] Wagner, Neum. 2, 263 sqq.
[3] Wagner Neum. 227 sqq. — Spitta, Vierteljahrsschrift für Musikwissenschaft 5, 443 sqq.
[4] Cf. Km. J. 1886, 20. — Gastoué, Orig. 164. — Tribune 1910, 181 and 185.

for noting the occurrence of a full-tone (at the beginning of the line with a *t* = *tonus)* or a semitone (at the beginning with *s* = *semitonium).*

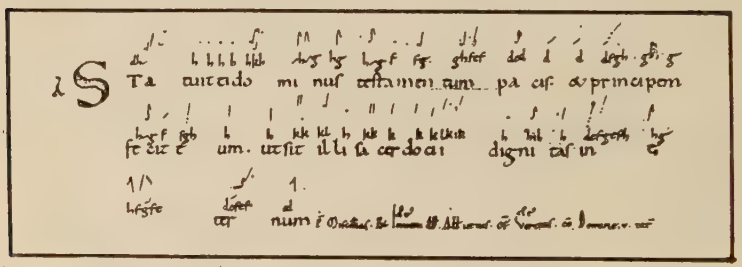
Hermann Contractus (the Lame, XIth cent.) indicated the distance of one tone from another by means of letters (*e* = *equaliter*, the same height; *t*, whole tone; *s*, semitone; *ts*, tone and semitone, a minor third; *tt*, two whole tones, a major third; *d* = *diatessaron*, a fourth; *Δ* = *diapente*, a fifth). Cf. p. 7.

21. A perfected system of letter-notation alongside or rather under the neumatic notation is found in the "Tonarium" of Montpellier,[1] codex H. 159 (XIth cent.) which has, from this circumstance, been termed the *codex bilinguis.* It possesses this additional peculiarity that the chants embodied in it are arranged according to modes, not for liturgical services, but probably for school use. In succession come Introits of mode 1, Communions of Mode 1, Introits of Mode 2, Communions of Mode 2 etc., then Allelujas, Graduals and Offertories of Mode 8.

We give here the letters of the Tonarium in the first line, and in the second their modern equivalent.

a b ⊢ c d e ⊣ f g h ⌜ *i* i ⌝ k l m ⌟ n o p =
A B C D E F G a b♭ b c d e f g a[1]

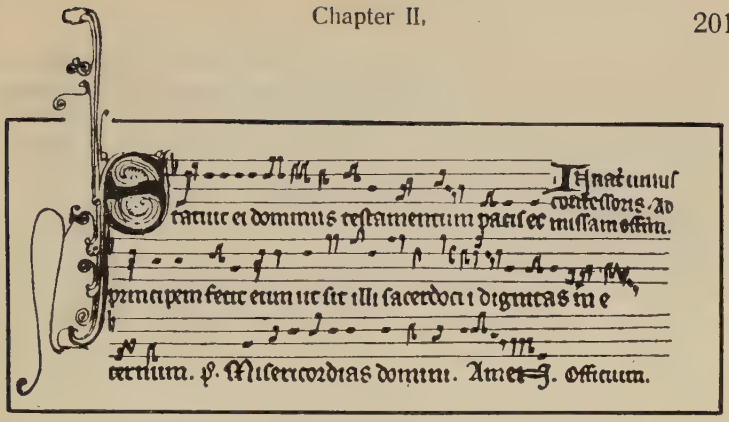
The letter *i* in italics denotes ♭ flat, otherwise b natural, and the angular signs between the letters denote quarter tones.[2]



Cod. H. 159 of Montpellier (XIth cent.).
(Reduced 1/3.)

[1] The whole Tonarium is published as Vol. VIII. of Pal. mus.

[2] J. Gmelchs, *die Viertelstonstufen im Messtonale von Montpellier.* Eichstädt 1911 and C. O. 1911. — Rassegna 1911, 12 sqq. and 109 sqq.


Statuit ei dominus testamentum pacis et principem fecit eum ut sit illi sacerdotii dignitas in e
aternum. ℣. Misericordias domini. Amen. ℣. Officium.

Graduale Sarisburiense (XIIIth cent.).

The reader should now easily be able to understand the alphabet notation of the Introit *Statuit;* a few remarks may be added, especially regarding the neums. The almost vertical position of the strokes is noticeable in comparison with the neums in the St. Gall manuscript where they incline very much to the right.

Over: *Sta-:* Podatus + Virga; over *do-:* Podatus + Oriscus + Dot, the last two signs take the place of the Pressus, and the upright hook over the letter *k* denotes a doubling; over *-mi-:* 2 Clives; over *te-:* Torculus; over *-tum:* Podatus + 2 dots, the second as frequently in French manuscripts in the case of a Climacus, with a stem, (more legible over *docii)* + Virga = Pes subbipunctis resupinus; over *e(um):* Scandicus (to be read upwards); *sit* = Bivirga; *-(doci)i* = Climacus resupinus; *e(ter-):* Clivis + Clivis + Climacus, whose two dots run into each other; over the letters is placed the same sign as over the letters of the following syllable, which the neums render by the Quilisma; over *-ter:* Dot + Quilisma + added Porrectus; over *-num:* Clivis.

It must be noted that with liquescent neums the letters are joined either above or below by a slur *lm*, $\widehat{ml}$.

22. Lines. When such lines were actually first drawn cannot be strictly determined, but it must, however, have been somewhere about the year 1000. Up to this time the Graduals and Antiphonaries of our church had no lines *(regulæ).*[1] Whereas Hucbald had employed only the spaces, now both spaces and lines were turned to account. Thus the distance from one line to another naturally indicated the interval of a third. It is true that at first attempts were made to place in one space two or even

[1] Gerbert, *de cantu* (St. Blasien 1774) II, 61.

three notes of a scale passage. And originally the position of the line or lines was not fixed; the notes *d, f, g, a, c, e* could, however, be determined by means of lines. In some places, even as late as the XIV. century, only one line was used at different heights according to the pitch of the melody, and this single line was at first scratched on the parchment and later on coloured. The *fa* line was generally red, and the *do* line yellow or green; in addition the melodic meaning of the lines was plainly indicated at the beginning of each line by a letter or a dot, the predecessor of the clefs.

"The building up by thirds of the line-system, the fixing of the number of lines at four, the use of letters or coloured lines as clefs — these elements taken together show the completion of the diastematic system and the final structure of a satisfactory method of writing liturgical music. And to Guido of Arezzo (see p. 187) is due the credit of cleverly combining the efforts of his predecessors and thus of sweeping away at one stroke the difficulties confronting both writers and singers of neums".[1]

23. A decided affirmative must be given to the question as to whether we have, in the manuscripts with lines, t h e s a m e m e l o d i e s as those in manuscripts without lines which were explained and taught by oral tradition. The reasons are 1) Guido of Arezzo had many enemies and envious rivals and if he had made serious alterations in the traditional melodies when transferring them to lines a mighty storm of protest would have been raised against him, but nothing of this kind is recorded; 2) Guido's transcriptions agree with the oldest diastematic copies in "campo aperto" (e. g. of Chartres) which were quite unknown to him; 3) The manuscripts with lines have the same neums with the same number of notes over the individual syllables as the manuscripts without lines; 4) Both kinds of manuscripts were used conjointly, which would have been impossible, if they had differed considerably from each other: 5) The 200 and more reproductions of the Gradual *Justus ut palma* published in volumes II and III of the *Paléographie musicale* (1200 had been collected), and taken from

[1] Wagner, Neum. 281.

manuscripts of all countries and centuries, afford abundant proof of the conformity of the manuscripts.

It will surprise no one if the occasional mistake of a copyist results in slight variants. Nor can anyone allege such differences as a reason for disparaging the tradition of the middle ages and the later transference of the melody to the four-lined system.

24. The example given on page 201 is the Introit *Statuit* (called there *officium)* from the XIIIth century Salisbury Gradual.[1] It is written on four lines, and a ♭ is given instead of the letter clef.

At *(testamen)tum* the second dot of the *pes subbipunctis* is stemmed as in the preceding example from the Montpellier codex; at *il(li)* there is *torculus liquescens;* at *(sa)cer* a *cephalicus;* and before-*(do)cii* a change of clef.

25. The first example of chant printed with movable type[2] is probably a Missal of 1476 from the printing press in Rome of Ulrich Han, a native of Ingolstadt. Previous to this spaces were left for the notes to be written in, then came the printing of lines for the notes, and afterwards lines and notes were cut on wooden blocks or engraved on metal plates. The oldest German specimen of chant printed with nail-shaped notes is a Missal by Jörg Reyser in Würzburg, 1481.

CHAPTER III.

Theory of the Modes.

26. The study of the chant modes and their peculiar melodic progression gives us, in the first place, an insight into the development of monody and the methods of the old composers; further, as we shall see later on, it assists the student of form to test the contents of the melodies more exactly, and in addition it enables us to form some conclusion as to the age of various compositions.

Regarding the age of individual melodies, the present Gradual responsory, for instance, has but one verse, just as it has in the manuscripts of Rheinau and Monza, which date from the VIIIth century. On

[1] Published in 1894 by the Plain-song and Mediaeval Music Society.
[2] Cf. Molitor, *Choralw.*

the other hand in the time of St. Augustine a whole psalm was sung after the lection, and between its verses a refrain was repeated by the people. (M. P. L. 38, 950.) In Rome St. Leo (440—461) declares: "We sang the Davidic psalm." Now there are compositions which, as to mode, style and text, form one whole, and which must therefore have originated before the VIIIth century; indeed, it would not be too much, perhaps, to suppose that they date from the Vth or VIth century. Compare for example a) the graduals of Septuagesima, of the 3rd Sunday in Lent, the Saturday in the 4th week of Lent (as well as the Offertory of the 3rd Sunday after Pentecost); the verses of all these are taken from Psalm 9, and are set in Mode 3; b) the Graduals of Easter Week which are taken from Ps. 117; c) the Graduals of the 12th Sunday after Pentecost and *Clamaverunt* from the Mass *Salus autem*, the words of each being from Ps. 33; d) the Graduals of Monday and Tuesday in Holy Week, from Ps. 34.[1] The tractus-airs and the archaic type of Alleluia certainly date from a period earlier than that of the developed modes.

1. History of the Modes.

The exact course of the development of the ecclesiastical modes[2] is still very obscure. But it is quite certain that the form known to us can be traced back to the ancient Greek modes. What, precisely, was the influence of the synagogal element upon them cannot be positively determined (cf. p. 180). A few notes on the ancient Greek modes may be in place here.

27. According to Aristoxenes of Tarentum (born about 354 B. C.) the Greeks had, in the classical ages, 7 modes *(Echoi)*. Their scales were not read upwards, but downwards.

The first four of these seven modes consist of a fourth (above) and a fifth (below), the last three of a fifth (above) and a fourth (below).

1. Hypodorian (æolian)	a¹	g¹	f¹	**e¹**	d¹	c¹	b	a
2. Hypophrygian(ionian)	g¹	f¹	e¹	**d¹**	c¹	b	a	g
3. Hypolydian	f¹	e¹	d¹	**c¹**	b	a	g	f
4. Dorian	e¹	d¹	c¹	**b**	a	g	f	e
5. Phrygian	d¹	c¹	b	a	**g**	f	e	d
6. Lydian	c¹	b	a	g	**f**	e	d	c
7. Mixolydian	b	a	g	f	**e**	d	c	B.

[1] Cf. Gastoué, *Origines*, 74 sqq.

[2] Cf. R. Eitner, *Monatshefte für Musikgeschichte* IV, 169 sqq. — Brambach, *das Tonsystem und die Tonarten des christlichen Abendlandes*, Leipzig 1881, 5 sqq. — Fleischer, *Neumenstudien* II, 51 sqq. — Wagner, *Elem.* 92 sqq. — Gevaert, *Mél.* 1 sqq.

Gaudentius (2nd century) gives the scales in exactly the same way, except that he reckons upwards.

For practical purposes these scales were generally transposed lower. This was the origin of the transposed gamuts *(Tonoi* in opposition to *Echoi)* with an ascending scale. Boethius († about 524) erroneously considered these scales as the modes proper, and his opinion and teaching were applied by musical writers of the IXth and Xth centuries to the church modes. This is how some seek to explain the undeniable shifting of modes,[1] which is especially noticeable in the Dorian and Phrygian. The ancient Dorian mode ranges from *e—E*, but the Dorian Church mode goes from *D—d*, and whilst the ancient Phrygian mode has the compass *d—D*, the Phrygian Church mode has that from *E—e*. According to Gevaert (Mél. 22) Heraclitus of Pontus had, moreover, already confused the *Tonoi* and the *Echoi*.

28. It was from the Greek music, then, that our Church modes derived their different arrangements in the succession of tones and semitones, and the different relation of tone and semitone to the keynote for the time being. Hence also the naming of the modes after peoples of Greece and Asia Minor and the division of the Octave into fifths and fourths.

We also find in the chant the close on the third above the keynote which was probably customary in ancient times; see, for instance, the Graduals of Monday in the 3rd week in Lent and Monday in Passion Week, which close on *sol*, altough they belong to Mode 3.[2]

29. Bishop Severus of Antioch[3] is named as the most ancient evidence for the doctrine of the modes († 538). But the Octoechos (octo = eight and echos = mode) have no analogy to the Greek modes but merely embraces eight formulae. — The oldest theoretical evidence in the West is found in Alcuin[4] (Albin), a contemporary of Charlemagne. He ascribes to the four authentic modes a position superior *(ducatus et magisterium)* to that of the four plagal modes, and calls the plagal *laterales*, secondary or side modes. According to other theorists the relation of the

[1] Cf. Gevaert, *Mél.* 17 sq. — Riemann, *Geschichte der Musiktheorie im 9.—14. Jahrh.* (Leipzig 1898), p. 10 sq. — Brambach, *Tonsystem* p. 5 sqq. According to Wagner, *Elem.* 96, these attempts at a solution are already out of date. More information is afforded by Gaisser in his "*Système music. del'église Grecque*" (Rome 1901) and by Thibaut in the *Transactions* of the Congress on the history of music held in Paris 1901 p. 77.

[2] Cf. *Revue* IV, 117.

[3] Respecting the Servian Octoechos see Z. M. 1919, 140 sqq. and Mus. s. 1917, 17. Here, however, the chants are not arranged according to the Greek modes, but to various melodic formulae, common to this whole genus.

[4] Gebert, Script. I, 26 sq.

authentic modes to the plagal is that of master to pupil, father to son, the love of God to that of the neighbour, or of rich to poor (see p. 54).[1] Aurelian of Réomé, who deals at length with the different final cadences of the eight psalm-tones — a doctrine quite unknown to antiquity — lays special stress on the fact that these *varietates* originate from a Greek, plainly a Byzantine source.

As to the enumeration of the modes, Alcuin takes them in pairs and speaks of *tonus protus, deuterus, tritus* and *tetrachius* (later on the word *tetrardus* was used). Hucbald[2] enumerated the 8 modes as we do now. In the school of St. Gall the modes were marked on the margin of the antiphons with letters, thus: *a* = 1st mode, *e* = 2nd, *i* = 3rd, *o* = 4th, *u* (later entries *v*) = 5th, *H* = 6th, *y* = 7th, *w* = 8th.

30. Formerly, as long as the music was written only by neums and without lines, it was not easy to recognise the mode to which a melody belonged. To overcome this difficulty use was made of the "Tonalia" which were lists wherein the melodies were classified according to the mode to which they belonged. At the head of each category was often set the "*Neuma*" or "*Melodia*", giving the passages peculiar to each mode or occurring most frequently in it, and thus affording a conspectus of the mode and its airs. At first the text was composed of syllables chosen arbitrarily, but generally the words *Noeoeane Noeagis* were used. Later on phrases were selected from Holy Scripture, e. g., *Primum quærite regnum Dei* for mode 1, *Secundum autem simile huic* for mode 2 and so on. In many dioceses these *neumæ* were sung at the end of the antiphons, but the custom was forbidden by councils as a distracting and needless lengthening of Divine Service.[3]

The purpose of the Tonalia, however, went further; the idea was to give a practical insight into the forms of liturgical music (Mass chants, Office chants, psalmody, antiphons, responsories) and to allocate each liturgical text to its proper category, with special regard, of course,

[1] Gerbert, Script. I, 31; II, 205, 267; III, 27, 101, 242.
[2] Gerbert, Script. I, 180 sq.
[3] Molitor, N. Ch. I. 28 sqq.

to its mode. But the increasing perfection in the method of notation gradually lessened the importance of these Tonalia, and from the XIII. century until their disappearance in the XVI. century they were nothing more than short schools of chant.[1]

31. In the Xth century the ancient names of the modes assumed the meaning which they have at the present time;[2] but the term *hypomixolydius* instead of *hypermixolydius* was introduced later. Towards the end of the middle ages they still spoke of an æolian and hypoæolian mode with the keynote A, and of an ionian and hypoionian mode with the keynote C. The mode was termed perfect *(perfectus)* when it used the whole compass (ambitus)[3] of its scale, otherwise it was called imperfect; it was more than perfect, superfluous *(plus quam perfectus, superabundans)* if it went either above or below its proper scale, and it was mixed *(mixtus)* when it presented passages peculiar to both the authentic and the plagal form.

32. Theory had been anticipated by Practice. Whilst the oldest Church feasts do not, in the Office, make use of all the modes (Easter and Pentecost have no antiphons in the 2nd, 5th and 6th Modes; the antiphons of Advent (originating about 570) and those for the Dedication of a church (about 607) presuppose the eight modes[4] and often set forth in melodic phrases the psalm-tone finals of the mode in which they are written. See, for instance, the third antiphon for the first Sunday of Advent, written in Mode 5, and the Benedictus antiphon for the first Wednesday of Advent, in Mode 2.

All the eight modes were in use at Rome during the time of Gregory the Great, although perhaps little care was devoted either to their theoretical or to their systematic treatment.

33. Up to the X. century all the modes are found employed to pretty much the same extent, and no special preference for one or other mode is noticeable. Still it cannot be denied that they were not all used equally for all kinds of chants. On the contrary, it is easy to discern that the different classes of Mass chants showed a preference for certain modes (see Pt. I p. 121).

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[1] Mathias, *Königshofen als Choralist.*

[2] Aurelian of Réomé (Gerbert *Script*, I, 37) uses these names in another sense.

[3] Krasuski, Ambitus der greg. Messgesänge 1903.

[4] Tribune 1908, 195 and Gastoué, *Orig.* 148, sq.

In the case of the chants for the Divine Office the antiphons display a preference for the 1st and 8th Modes, although the others are freely used. From the Xth century onwards,[1] with the appearance of the Office for the Holy Trinity, the modes were used in many places, in their numerical order (cf. p. 185).

34. Only a few melodies are confined so entirely to one mode that they could not be classed in some other. These are characteristic melodies of the oldest times with a very restricted compass, but nevertheless unfading in their freshness. Amongst them are the Preface with its continuation *Sanctus* XVIII, the *Pater noster*, *Flectamus genua*, etc. Here the dominant is of paramount importance, the final playing but an insignificant part. The melodies employ the material *e (f) g a b c d*, which, strangely enough, coincides with the material of the gnostic incantations of the magicians and idolaters[2] the 7 notes of which descended from *d—e* including b instead of b ♭.

How far the Byzantine influence affected the theory of the chant modes[3] is not yet demonstrated with complete certainty. As Gaisser points out,[4] it is to this source that we can trace the use of *e* ♭ and *a* ♭, occasioned by transposition of the notation, and also the meaning of the initial note, which must usually be a note distinctive of the mode, that is, dominant or final.

2. Tonality.

35. The laws of tonality may be defined as those rules which, in every composition, group the individual tones round two different centres — the final or tonic as the element of rest, and the dominant as the element of movement — and thus refer the parts of a composition as a whole to a certain mode or key. How far these laws hold good in individual cases is not yet sufficiently ascertained. The task therefore which is presented to the investigator in this matter is all the more difficult, since Practice and Theory, not only of the present day, but also of mediaeval authors, are occasionally at variance on this very point.

36. It was the custom from very early times to fix the mode of a piece by its final or closing tone. Hence the great importance attached to the tonic *(vox finalis)*

[1] Cf. Wagner in *Km. J.* 1908; 13 sqq.

[2] Cf. Gastoué, Orig. 24 sqq.

[3] Tribune 1913, 73 sqq. — Riemann, die byzantinische Notenschrift im X.—XV. Jahrh. (Leipzig 1909).

[4] Gaisser, p. 90 sqq.

by the old theorists. Their views have been very clearly set forth by John de Muris (Coussemaker II, 246 sqq.). The final — so runs his main thesis — takes precedence of every other tone *(principatum obtinet)*, and this only repeats what Guido of Arezzo and many others had said before him. The reasons which de Muris gives as explanation and proof are, however, very interesting. The tonic or final is the principal tone of the melody because:

1) The singer dwells upon it and often returns to it during the course of the melody;
2) All other notes, whether they precede or follow the tonic, are in a state of dependence upon it, and derive from it their corresponding character and colour;
3) It is only from the tonic that the mode can be determined;
4) The beginning of response and verse, the difference (final cadence) of the psalm-tones,[1] the choice of the neuma in the antiphons and the normal compass of the melody all depend upon the tonic;
5) Just as the end and aim give meaning to every act, and the last syllable generally decides the signification of the spoken word *(per casus, per modos)*, so the final note is decisive in singing.

So far de Muris. His reasons, it is true, are not all equally cogent. Nevertheless it is interesting to observe that mediaeval theorists, and consequently the singers also, perceived that the melodies varied in essence and character according to the relation of the individual tones to a fixed fundamental tone.

37. Whatever may be the proofs and explanation of the above thesis, it is, and remains true. On the other hand it is no proof if, as has been remarked above, a few melodies can be assigned equally well to one mode as to another, because of their small compass. Still our rule holds good if from time to time in passing, or even in a longer passage of the whole melody there occur unmistakeable similarities of forms peculiar to other modes, or if the melody clearly moves in another mode. The conclusion drawn from this fact is merely that tone-forms exactly similar in sound can be used in various modes, and that we have in the chant the first beginnings of musical modulation. This is how de Muris understands it when in the passage quoted, after giving his third reason, he notes by way of explanation: "It occasionally happens that a melody moves in a certain mode till towards the end, when it passes into another mode, or that instead of closing on *b* as might have been expected, it closes on b ♭."

38. Compare, from this point of view the Offertory of the 3rd Sunday of Lent, *Justitiæ Domini*. The 6th Mode is heard right up to the last notes; the forms so familiar to that mode, *fa sol la sol fa sol fa* occur et least five times, and the phrase over *favum* after the low *do* strengthens the expectation that the melody will end on *fa*. All the more impressive,

[1] According to the older theorists the form of the final cadence was regulated rather by the closing tone. See p. 93.

peculiar and surprising, therefore, is the close upon *mi*. It is as though the melody would ask the serious question: Will you remain true to your promise to observe *(custodiet)* the commandments of God? And this ending, after all that has preceded it, gives the whole melody its peculiar character. In addition, the expression which the singer gives to the melody is, of course different; in this case tender, reserved, heartfelt, whilst a simple melody in Mode 6 requires rather a tone of sincere, ringing and confident joy.

A similar example occurs in the Offertory for Thursday in Easter Week, *In die solemnitatis*. Five times in this piece, and indeed, in very important places and after expressive phrases, does the melody rest upon *mi*, so that the listener feels sure it is in Mode 4. The supposition is strengthened by the fact that the melody, as is so often the case in that mode, keeps within a very narrow compass, and, except for the single ascent to the higher *do* at *inducam*, generally moves around *fa*. It is only at the *Alleluja* that a decided step is taken in the turn to the lower *do*, thus leading one to expect the close which immediately follows to end on *re*.

As a further example we may refer briefly to the *Gloria* of the Easter Mass, in which many passages suggest Mode 7 rather than Mode 4, or both equally well. In fact many have been inclined to ascribe this melody to Mode 7.

In like manner the *Communio* of the first Monday in Lent and the Offertory of the Saturday before Holy Saturday begin with the 1. and conclude with the 4. mode.

Here, however, we must leave unsolved the problem as to whether such instances were considered as typical by those later polyphonists who finished off their compositions almost abruptly and in an unexpected mode. Many of Schubert's songs also follow these lines.

Where the chant is sung with organ accompaniment the hearer can generally tell at the beginning to which mode the melody belongs, and we would deprecate any capricious modulation foreign to the harmony suitable for the passages, lest the characteristic beauty of the melody should suffer.

39. In addition to the Final, the Dominant also holds a prominent position, which in the course of the melody is even more important than that of the Final.

From the dominant alone, however, the mode can but seldom be ascertained with certainty, because of the fact that one and the same tone serves as dominant to various modes. Thus *la* appears as dominant in Modes 1, 4 and 6; *do* in Modes 3, 5 and 8. Further, the shifting of the dominant in Modes 3 and 8 has had no small influence upon the peculiarity of the respective melodies; and in the present state of things it is scarcely possible to say whether the *do* or *si* which occurs belonged in reality to the original version. The same remark applies to the use of the ♭, in the treatment of which many manuscripts, or at least many of their pieces, cannot be acquitted of caprice. And yet a single ♭ constantly introduced into a piece can very materially influence its character.

40. A few observations may be set forth as tending to throw light upon the question of tonality in the chant.

1. The chant employs a species of modulation with a return to the original mode, thus producing animation and variety.

Melodies in Modes 7 and 8 show a preference for introducing typical cadences of Mode 5. See, for instance, *aurem tuam* and *procede* in the Gradual on the feast of St. Cæcilia; also *aquarum, vivum, nocte* in the typical Tract melody *Sicut cervus* on Holy Saturday. The last Kyrie VI in Mode 7 has a lengthy melody which is also found in the last Kyrie XVII[1], written in Mode 1. The Alleluja (Mode 1) on the 7th Sunday after Pentecost has a passage of considerable length over *plaudite* which corresponds with the Alleluja jubilus *Amavit eum* (Com̃. Doct.) in Mode 4. In the same way Agnus XVI has its second part entirely in Mode 4. The reason why the 1st and 4th Modes should appear in such close connection is perhaps because both have the same dominant *la.*

As examples of melodies with modulation we may mention the Alleluja of the 4th Sunday[1] of Advent with the jubilis in Mode 3 and the versicle in Mode 1, the melody of which has been adapted to various texts; further, the Gradual responsory *Domine prævenisti* (Com̃. Abbat.), and *Benedicta* (Votive Mass B. V. M.) the Corpus (1st part) of which is in Mode 4, whereas the verse ends in Mode 1 (cf. p. 124).

2. The use of both authentic and plagal forms in the same piece may the more readily be understood when we remember that formerly only 4 modes were distinguished with authentic and plagal ambitus or range.

See, for instance, the Gradual of the 1st Sunday of Advent and that of the Mass *Intret*, and especially Graduals in Mode 5, where the corpus often moves in the plagal form, whilst the verse ascends to the authentic. (See p. 124.) For melodies of more recent origin see the sequence *Dies iræ.*

Concerning the authentic form it is further to be remarked that some melodies, after ascending to the dominant, make it a sort of final, and form a fresh dominant a minor third above it. Thus some melodies of Mode 1 (cf. in the Introit *Statuit* the melody over *ut sit illi sacerdotii dignitas)* make *la* a kind of final and *do* a dominant, and then return quite regularly to *la* as their point of rest, after repeatedly touching *si* (b) in contrast to the *sa* (b ♭) wich is better suited to a lower position. In the same way some melodies of Mode 7 select *re* as a passing final and *fa* as a passing dominant.[2]

Sometimes we are tempted to ascribe a melody to a plagal mode because of its low pitch and the actual plagal dominant, e. g., the Introit[3]

[1] R. grég. 1913, 123 sqq.
[2] Cf. Rassegna, 1903, 314 sqq.
[3] Mus. s. 1912, 125 sqq. — Caecilia 1913, 85 sqq.

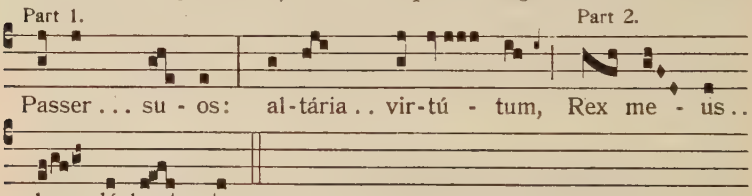
De ventre (Feast of St. John the Baptist) and *In virtute tua* (Com̃. unius Mart. non Pont.).

3. There exists a decided relationship between Mode 1 and Mode 8 as a result of their possessing a common scale.

There is a mutual exchange of musical ideas between the Introits of Mode 1: *Gaudete, Lex Domini* (Saturday before 2nd Sunday of Lent), *Ego autem* (Wednesday in 3rd week of Lent) and the Introits of Mode 8: *Dum medium* (Sunday after Christmas , *Lux fulgebit* (2nd Mass for Christmas). The antiphon *Immutemur* (Ash Wednesday) ascribed to Mode 1 has its first part in Mode 8. And some pieces, e. g., Agnus II, and the Christmas hymn *Christe Redemptor* which are now written in *re,* were written in the oldest manuscripts with lines, in *sol* with a ♭.

4. No small number of compositions make use of various modes which follow one upon the other without any further connecting link than the accenting of the same dominant, or only the use of the same ambitus.

In the Offertory *Inveni David*[1] the first phrase appears to belong to Mode 2 or Mode 3, and the second phrase moves around the dominant of Mode 3, closing on the fifth above the final. *Auxiliabitur ei* has a cadence proper to Mode 5, whilst the last phrase begins in Mode 3, but ends, however, in Mode 8 to which, therefore, the whole piece was assigned. — The 7th mode is set down for the Graduale *Benedicam Dominum.* At the word *tempore* there is first a cadence in Mode 2, then in Mode 4; at *ore meo* we seem to detect Mode 1; at *mansueti* appears a phrase from Mode 3, and at the neuma upon *i* Mode 2 reappears, the close being in Mode 7.[2] Very interesting also is the Communion *Passer*[3] on the 3rd Sunday of Lent; the first part moves in Mode 3 and closes with a psalm-cadence of Tone 3: *do si la;* the second part belongs to Mode 1.



Between the two parts occurs a sort of transposition.

41. Regino of Prüm described such chants, "which begin in one mode, break off in the middle into a second, and finish in a third," irregular, *(nothas, degeneres, non legitimas.)*[4] And he is correct if we compare them with the usual course of most of the chants, as did the incomplete theory of modes. Still these examples form exceptions, even though not rare ones. Nevertheless it is more correct to take, theoretically, a

[1] Revue 5, 1 sqq. — Rundschau 1907, 17 sqq.
[2] Gastoué, *Cours* 114 sqq.
[3] Revue IX, 152 sq.
[4] Gerbert, Script. I, 231.

wider view of the characteristics of the modes, and simply admit that in the chant-melodies echoes of passages which are generally heard in other modes, at times appear, or even that typical forms are taken over from one mode and embodied in another. Such a procedure was in no way opposed to the conception liturgical singers and chant writers of the early and late middle ages had of the rights of a composer, and at that period the desire to be as original as possible was not, to say the least, a universal one. The critic must, nevertheless, frankly acknowledge that the results of this licence in borrowing of ideas have been worked into the general body of chant-melody with technical freedom and been adapted to the text with skill and fine feeling. From another point of view, too, the theorists must as composers and singers, have desired to circumscribe the liturgical treasury of song with as few rules as possible, and yet remain clear and definite.

When Hermann Contractus observes: "Before all things be careful to fix the mode, for that is the aim of all musical instruction,"[1] his intention was simply to give for his own day, or rather for the school-instruction of his day, a rule capable of explanation. So long as the tradition of the chant remained unbroken, the theory of chant rhythm appeared superfluous, but a knowledge of the modes was important and essential for the young cantor, to enable him to give out in choir the respective intonations, psalm-cadences &c.

3. Characteristics of the Modes.

42. The characteristics of the modes[2] and of the resulting mental impressions (the *ethos* of the modes) was a favourite theme of ancient writers. And according as the theorists developed a clearer sense of tonality the greater the attention they devoted to it in their writings.

Regino of Prüm,[3] following the opinion of Boëthius, declares that less refined characters take delight in the more austere modes, whilst peaceable and gentle minds prefer the sweeter-sounding ones. Guido of Arezzo writes: "Anyone well versed in these modes recognises them at once when he has observed their peculiarities and, so to speak, their different countenances, just as in the midst of a crowd an ethnologist could pick out by their features, after regarding their faces, a Greek, a Spaniard, a German, a Gaul &c. In the same way the variety of the modes accords with different temperaments, so that one finds pleasure in the wide intervals of Mode 3, another in the milder nature of Mode 6, and while the fluency of Mode 7 appeals to some, the charm of Mode 8 is a source of delight to others."[4] It is from Guido[5] also that we get the well-known verse quoted by Adam of Fulda:

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[1] L. c. II, 140.

[2] Cf. Abert, P. 228 sqq. — Ambros, *Musikgeschichte*, 2. Aufl., II. 216 sqq. — Molitor, Gregor, *Harmonisation* 7 sqq.

[3] Gerbert, Script. I, 235.

[4] L. c. II, 14.

[5] Even in erudite works these lines are usually attributed to Adam of Fulda, whereas he explicitly remarks "pulcre Guido his notavit versibus".

"Omnibus est primus, sed et alter tristibus aptus;
Tertius iratus, quartus dicitur fieri blandus;
Quintum da lætis, sextum pietate probatis;
Septimus est iuvenum, sed postremus sapientum."

For every mood the first will be good; the second so tender to grief;
If anger the third one provoke, then the fourth will bring the relief;
The fifth be the mood for the joyous; the sixth one the pious will prize,
The seventh is pleasing the youth, but the last is the moodf or the wise.

"The defect of such too sweeping generalizations, which has brought them into disfavour, consists in their stressing one only of many characteristics, or striving to classify in one pithy phrase features really diverse. Each mode of itself is capable of giving expression to the emotions of the human soul."

Since Guido's time a chapter *de virtute tonorum* has been almost essential to every treatise upon Gregorian chant.

Here accordingly let us pursue our own investigation of the nature of each mode.

43. The scale of the first and second modes (now dorian and hypodorian) corresponds to the old phrygian scale, when written with the major sixth *b: d e f g a b c d*, and to the transposed old æolian scale, when written with the minor sixth *b♭: d e f g a b♭ c d*. Both scales are often used together. Thus the first part of the Introit *Státuit* has *b♭*, the second part *b*. The introductory formula *d a b♭ a* with its amplifications *c d a b♭ a* and *f c d d a b♭ a* is a favorite. "The first mode has below its final the vigorous whole-tone *c d*, and above it a minor third, the frequent repetition of which gives great expression to the melody; the whole-tone of this third lies below it and thus the natural delicacy of the minor third acquires a happy admixture of strength and firmness, further enhanced by the two whole-tones leading up to the dominant *a*. And the dorian close renders the melody earnest and solid as well as fervent and full of feeling." (Kienle, Ch.)

The closes of the various divisions are upon *d*, *f*, *a* and *g*.

This latter was the *Mese*, a kind of Tenor in the Phrygian scale. In some airs *g* is this tenor, and a resting on *g* in the middle part is easily recognizable. Cf. the mediation on *g* in the typical melody of the Ant. *Qui me confessus fuerit*, and also *Euge serve bone*. In the Ambrosian Chant a great nomber of antiphons show the tenor *g*. But the tenor *a* already occurs early.

The melody but seldom ascends to the upper *e*, and still less rarely descends to the lower *b* ♭.

Transpositions of this mode to the fifth are rare; cf. Com. *Passer.*

Of old the dorian mode (from e—E) was described as dignified. And in full accordance with this Hermann Contractus[1] speaks of the earnestness, John Cotton[2] of the *morosa et curialis vagatio*, the serious, measured and distinguished course of Mode 1, although it ranged from D—d. Similar expressions are used by other theorists. The mode was very much in favour, and perhaps lost some of its power of expression by too constant use, and according to Ægidius of Zamora "it became changeable and adapted to express all kinds of feeling".[3]

Examples: Ant. *Virgo prudentissima* (Assumption), Ant. *Montes Gelboe* (Saturday before 5th Sunday after Pentecost, Ant. *Hodie* (2nd Vespers of Christmas), Ant. *Angeli* (1st Vespers of All Saints), Intr. *Exsurge* (Quinquagesima), *Gaudeamus;* Grad. *Os justi;* All. *Justus ut palma;* Offert. *Justorum animæ;* Comm. *Videns Dominus.*

44. The second mode, with the scale A—a, uses in addition as its highest tone b ♭, very seldom *b*, cf. Offertory *Anima nostra.* Middle cadences close preferably on *C*, e. g. Intr. *Dominus dixit, Ex ore infantium, Mihi autem*, and ad *ipso* in the Offert. *Veritas.* In more elaborate melodies especially, such as Offertories and tracts, the Bistropha and Tristropha are frequently employed on *f*. The repercussion *d—f* is generally strongly marked. "A peculiarity of this mode is the way it plunges down into the lower fourth *d c a*, and these tones with the third above the final, form melodies that are exceedingly agreeable." (Kienle.) Transposition to the fifth is rather frequent; see the Offertory *Exaltabo te* and in particular the typical Gradual melody *Justus ut palma.*

As in the case of the first mode, theorists[4] assign also to the second an earnestness which is more strictly formulated as harsh and mournful and is said to express itself in restless movements *(saltus anfracti)*.[5] As a matter of fact the antiphons in the Office of the Dead show a preference for this mode. And any-one who feels the influence of such melodies as the Ant. *Quem vidistis pastores* or the Intr. *Vultum tuum* and others like these, will agree with Hermann Contractus[6] who stands alone in describing the mode as "charming". Neither is it wanting in solemn melodies, see, for instance, the Intr. *Ecce advenit, Cibavit eos.*

[1] Gerbert, Script. II, 148.
[2] L. c. II, 251.
[3] Gerbert, Script. II, 387.
[4] L. c. II, 251; III, 235
[5] L. c. II, 39, 61.
[6] Gerbert, Script. II, 148.

Examples: Antiph. *Genuit puerpera,* the "O" Antiphons, Intr. *Dominus illuminatio* and *Dominus dixit,* Allel. *O vos omnes,* Offert. *Dextera Domini, Meditabor;* Comm. *Dominus firmamentum.*

In the Graduale the second mode is assigned to a typical Gradual melody, the *Justus ut palma.* But several authors would class it in Mode 5 with a close a third above, because 1) whole phrases of the melody occur in melodies of Mode 5; cf. *(sicut ce) drus Libani* with*(pec)cavi tibi* in the Gradual for the 1st Sunday after Pentecost (Mode 5), and *et veritatem tuam* with the same text on the 15th Sunday after Pentecost, and with the closing passage of the Gradual verse on the 1st Sunday after Pentecost; and 2) because these melodies, like the corresponding ones of Mode 5, rely on the same tonic *fa,* the same mediant *la,* and the same dominant *do.* It is true that in this case there is a remarkable preponderance of the mediant *la,* and also, in the first half verse, of the dominant *re.* The latter suggests Mode 7.[1] Gevaert,[2] on the authority of Aurelian of Réomé[3] ascribes the melody to Mode 4, but this Dom Pothier[4] proves untenable from the notation of the neumas in the manuscripts.

It is clear that it is an example of a melody which borrows freely from other modes.

45. The third mode. The original dominant was *b* and was still so during Hucbald's[5] time. This old dominant can easily be recognised in the second half of *Gloria* XIV and in *Kyrie* XVI, and it appears plainly in the Ambrosian chant also. In the X. or XI. century the dominant was transferred to *c* and, on the whole, Mode 3 gained in euphony and clearness.

The frequent use of the third *g* over the final *e* and with the dominant *e* gives to many of the compositions a resemblance to our major mode with close on the third. Despite the not altogether groundless opposition on the part of experts like Dom Mocquereau,[6] one will not entirely dissent from Gevaert[7] in declaring that the complete restoration of *b* in place of *c* is an æsthetic offence. But it is rather bold to speak, as Lhoumeau[8] does, of a fundamental alteration of the mode, and to say that the substitution of *c* for *b* is the counterpart of the development Christian ideas made by the raising of the Romanusque rounded arch to the Gothic pointed form.

The tendency of theorists[9] to characterise Mode 3 as fiery and stormy arose, doubtless, from consideration of its melodic progressions, which exhibit an inclination to wide intervals and leaps *(persultatio)* (cf. Offert. *Constitues*).

Examples: Ant. *Erit sanguis Agni, Quando natus es;* Intr. *Vocem jucunditatis = Gaudens gaudebo;* Grad. *Eripe me; Allel. Jubilate Deo;* Offert. *Quis ascendit, Filiæ regum;* Comm. *Justorum animæ;* the Hymn for Martyrs *T. P.*

[1] Rundschau 1905, 67. — [2] Mél. VIII and 199. — [3] Gerbert, Script. I, 47 sq. — [4] Revue IV, 113 sqq. and XVII, 6. — [5] Gerbert, Script. I, 214. — [6] Nombre mus. 206. — [7] Mél. 211, Note. — [8] Cf. Grbl. 1908, 78.

[9] Hermanus Contractus in Gerbert, Script. II 148, and John Cotton, l. c. II. 251.

46. The fourth mode is quite the most irregular of all. Here the conflict between theory and the practice, which had long outrun it, may be most clearly seen. Theory assigns to the mode a scale from *B—b*, but seldom does the melody below *D* rise to *C*, *B* or *B* ♭ (Comm. *Tanto tempore*). Some pieces have *B* ♭ throughout and not *B* (Intr. *Nos autem;*[1] Grad. *Tenuisti;* Allel. *Emitte;* Offert. *Confirma).* The usual dominant is *a*, but some Introits *(Reminiscere,*[2] *Resurrexi,*[3] *Misericordia Domini, In voluntate tua)* use *f* and the Invitatorium a secondary dominant *g*.

Amongst theorists the Carthusian (Coussemaker, II, 448) describes the 4th mode as persuasive and best fitted to express fervent supplication, thus its melodies usually begin in measured style and do not rise immediately to a high pitch. Kienle gives a notable description of this mode:

"Here, probably, is shown in the clearest fashion the distinction between the ancient and the modern sense of melody. We, as it were, stride forth into the open with mighty steps, ever of opinion that we must reveal our thoughts and feelings to others; in imagination there is almost always a listener, for it is to him that we speak. In contrast to this, the old-time melody is pure sentiment which overflows merely because the heart is full. The melodious thought, the song, the jubilation, each comes forth whether there be listener or none, and is thus the unconscious, unselfish expression of the interior life . . . The singer appreciates the melodies of this mode better in the quiet of study, yet he must confess that, in divine worship, they leave the majority of the faithful unmoved."

Examples: Ant. *Ecce quod concupivi, Est secretum;* Intr. *Nos autem, Reminiscere;* Grad. *Tenuisti;* Allel. *Amavit eum;* Offert. *Illumina, Tui sunt cœli, Afferentur;* Comm. *Exsulta filia Sion.*

The question has often arisen in ancient and modern times as to which mode the typical antiphon melody *Gratia Dei* (see p. 95) belongs to. Some, in view of the opening, sang its psalm in Mode 7, whilst others laid more stress upon the final tone and so sang the psalm in the 4th or 2nd mode. Aurelian of Réomé[4] had the mediant of the psalm verse sung without any modulation whatever. The Antiphonal of Blessed Hartker places *O* on the margin, thus ascribing the antiphon to Mode 4 as does the Montpellier Tonary (P. 8, Col. 2 . Also Dom Pothier[5] vigorously supports Mode 4 in opposition to Gevaert.[6] The Cistercians concluded the antiphon on *g* in Mode 7 and used the same mode for the psalm.

[1] Mus. s. 1912, 49 sqq. A psalm melody with a continuous *b* gives in such a piece an impression of elevation, almost of relief.
[2] Cf. "K. S." 1910, 21 sq.
[3] "K. S." 1910, 29 sqq.
[4] Gerbert, Script. I, 52.
[5] Revue 5, 117 sqq.
[6] Mél. 205 sqq. and 322 sqq.

47. The fifth mode is pre-eminently the mode of the Graduals, for about two thirds of them may be assigned to it. They exhibit the full development of its melodic euphony, and this is enhanced by a delicate rhythm which gives life and movement to the whole. As a rule the 5th and 6th modes are combined in these chants (cf. p. 125). This mode is 'almost inexhaustible in its power of producing ever new and charming, and often enchanting transformations of the few fundamental forms'[1] (Kienle). Simple melodies sound somewhat thin in contrast to these. — The dominant *c* is always clearly evident, and the melody never starts below *f*. The ancient Lydian scale *c—C* rings out still in the Allel. *Assumpta est* and *Beatus vir (sanctus Martinus).*

The "grace and cheerfulness" of this mode[2] and its power "of giving joy and sweet consolation to the sad and distressed"[3] is attributed by some to the frequently recurring ♭,[4] by others to the unexpected return of the melody from dominant to final[5] (cf. the close of the Introit *Loquebar).* This pleasing effect of the mode might with better reason be referred to the clear major triad *f—a—c* and the position of the semi-tone before the tonic and especially before the dominant. For this endows the melody with an easy unrestrained flow of movement, and it becomes plain and easily intelligible. The Introit *Circumdederunt me* melody shows that this mode is also capable of expressing earnest and fervent pathos.

Examples: Antiph. *Vestri capilli, O sacrum convivium,* Intr. *Lætare Jerusalem;* Grad. *Specie tua, Propter veritatem;* Offert. *Reges Tharsis, Insurrexerunt;* Comm. *Quinque prudentes, Adversum me.*

Many antiphons, such as *O sacrum convivium, Alma Redemptoris, Nazaraeus* always use b ♭ instead of b; nevertheless the psalm-cadence that follows must exhibit *c d b♮ c a.*

48. The sixth mode is closely related to the first mode in its low position. The compass of the various compositions is usually not of wide extent and everything thus conduces to devotion. Although the *e* before the final tone is correct according to the scale, a piece in strict style seldom closes with *e f propter imperfectionem semitonii,* as the old theorists say.[6]

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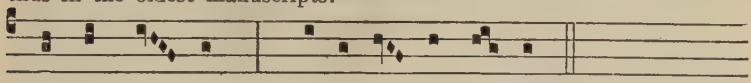
[1] Cf. Gastoué, *Cours* p. 46 sqq.
[2] Cf. John Cotton in Gerbert, Script. II, 251; Hermann Contractus l. c. II, 148.
[3] Ægidius of Zamora in Gerbert, Script. II, 387.
[4] The Cartusian in Coussemaker II, 448.
[5] John Cotton in Gerbert l. c.
[6] Revue XI, 122.

Many pieces, now placed in Mode 6, belonged originally to Mode 8 or 7. Agnus IV, which dates from the XII. or XIII. century, is written thus in the oldest manuscripts:



The *Ave Regina* was also originally written in the same way. By singing *f* ♮ instead of *f*, the character of the melody was altered, and soon the whole of it was written a tone lower. The hymn *Auctor beate sæculi* was formerly written in some editions in the 6th mode, but the Vatican Antiphonale sets it in Mode 7.

Ægidius of Zamora[1] describes this mode as one which moves to tears, but they are tears rather of sweet joy than of sadness.[2] There is scarce another mode that is so naive, delicate and modest and yet so fervent in its expression of joy in its melodies as the sixth.

Examples: Antiph. *Gaudent in cœlis, Pater fidei nostræ,* Intr. *Hodie scietis, Sacerdotes Dei;* Allel. *Magnificat;* Offert. *Desiderium, Domine Deus* (Dedic. of Church ; Comm. *In splendoribus, Ecce Dominus veniet, Lutum fecit.*

49. The seventh mode has even more life in its movements than the third. In addition to the fourth *g c* and its inversion, the fifth *g d* and *d g* is often employed, the latter particularly at the beginning of Introits and antiphons. For this reason, probably, it was said *septimus est juvenum,* commented somewhat as follows by Ægidius of Zamora: "The seventh mode is aspiring and cheerful and with its various quick passages is a true figure of the restless movements of youth."[3] Others also speak of the great loquacity of this mode.[4] Besides *d, c* often appears as dominant even in smaller compositions such as Antiphons. There is clearly a preference for *F* major harmony both at the beginning as well as the end of an intermediate phrase; compare the Gradual on the feast of St. Cæcilia.

The Corpus of the Gradual *Benedicam Dominum*[5] closes on *a* with a cadence which also ends the Offertory for the 20th Sunday after Pentecost, assigned to Mode 1. It is remarkable therefore that it is not ascribed to Mode 1 like the Grad. *Domine prævenisti,* but to Mode 7, in which however it principally moves. These two Graduals are in fact amongst the most irregular chants.

[1] Gerbert, Script. II, 387.
[2] Cf. John de Muris in Gerbert, Script. III, 235.
[3] Gerbert, Script. II, 387.
[4] E. g. Guido in Gerbert, Script. II, 61.
[5] Cf. p. 204 sqq.

Examples: Antiph. *Puer qui natus est, Dixit paterfamilias;* Intr. *Puer, Viri Galilæi;* Grad. *Audi filia;* Allel. *Levita Laurentius;* Offert. *Eripe me . . . Deus;* Comm. *Si consurrexistis, Dicite pusillanimes, Factus est.*

50. The eighth mode, a parallel to the seventh, presents in its melody a movement that is calm and stately, as is pointed out by Engelbert of Admont.[1] Thus the mode is "the musical expression of that serenity of mind which was already in olden times the characteristic of the wise".[2] The original dominant *b* may still be recognised in the Comm. *Hoc corpus.*[3] The oft-recurring fourth *g c* has its counterpart in the descending fourth *g d*. Not only are the simple fourths sounded, but also their intermediate tones, and frequently the melody passes beyond *c* to *d* and *e*, especially in the more elaborate chants. "No other mode appears so regular in its construction, so clearly arranged in its divisions, and so charming and resonant in its individual members." (Kienle l. c.)

Examples: Ant. *Levita Laurentius* and *Beatus Laurentius;* Intr. *Domine ne longe, Spiritus Domini;*[4] Grad. *Deus vitam* together with Grad. *Dilexisti* the only ones in this mode; Allel. *Confitemini, Dulce lignum;* Offert. *Precatus est, Improperium;* Comm. *Pater si non potest, Optimam partem.*

51. The Tonus Peregrinus.[5] Certain Antiphons, such as *Martyres Domini*, all with the same melody, have had a special psalmody for about 800 years. Their tenor and mediation recall the solemn Introit-psalmody, the final, which is also found in the Ambrosian chant, recalls the *a*-finale of the 3. mode.

This psalm-tone, or at least the middle cadence, seems to have originated in the time of Aurelian of Réomé,[6] but theorists were not enamoured of it. The *Commemoratio brevis*[7] calls it *tonus novissimus.* Later on it was termed more generally *peregrinus,*[8] the unusual, strange or peculiar tone, not pilgrim tone. At the beginning of the 11th century the form was not universally used. For instance, at St. Gall the above-mentioned Antiphons were always sung in Mode 7 or 4.

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[1] Gerbert, Script. II 340.
[2] Cf. Abert p. 243 sqq.
[3] Mus. s. 1919, 3 sqq.
[4] See "K. S." 1910, 53 sqq.
[5] See Tribune 1908, 272 sq., and Cæcilia, Strasburg 1905, 30.
[6] Gerbert, Script. I, 51 sq.
[7] Gerbert, Script. I, 218.
[8] From this designation Gaisser deduces the Greek origin of this tone, but it must be noted that, according to Aurelian of Réomé, the *differentiæ* of the psalm-tones are derived on the whole *a Græco fonte.*

52. Doutless it is always useful to be able to determine the mode of a piece with ease and certainty, but at the same time one must not lose sight of the musical contents of the melody. Dom Pothier was correct when he wrote in Revue IX, 120, "The Gregorian melodies may be named and classed as you will, they lose none of their value and charm thereby. It is with them as with the flowers in our garden. Botanists describe and classify them in different ways, but each retains both the beauty of form with which Divine art endowed it, and the natural odour of the honey which the bees, more wise and intelligent than our sages, are able to extract."

CHAPTER IV.

Liturgy and Plain-Song.

Liturgy[1] (from the Greek words *λεῖτον ἔργον*, = work of the people), signified in Athen the contribution of a citizen to the state — the fitting out of a ship, the installation of a chorus of a tragedy or comedy, the public catering of food etc. The Septuagint (Greek translation of the Old Testament ca. 150 B. C.) used the term for the Temple service; the New Testament employs it for the regular Divine Service. Christ is the Prime Liturgist; He performs for the people a service of infinite worth, He equips the ship of the Church, He provides the Father a choir of true worshippers, and offers Himself as sustenance in the Eucharist.

53. The Liturgy is the work of Christ and the Church. As an action of Christ's it is the emanation and consummation of His priesthood; its central fact is the sacrifice of Christ on Golgatha, together with His Incarnation and His Passion as preparation, and His Sacrifice in Holy Mass. What Christ spoke to His Father of His life-work on the eve of His Passion holds good for His life and work in the Holy Eucharist and the Liturgy: *Ego te clarificavi super terram;* I have manifested thy name to the men Thou gavest me out of the world

[1] Literature: Cabrol, *die Liturgie der Kirche* (Kempten, Kösel 1906). — Duchesne: *Origine du culte chrétien,* Paris, 3rd Edit. 1903 — Tribune 1903, 129 sqq. — Gihr: *The Holy Sacrifice of the Mass,* (Freiburg, Herder) — Guéranger, *The Liturgical Year* (Stanbrook Abbey) — Langer: *Die Vesper in kirchenmusikalischer Beziehung* (Musica sacra 1885 No. 1—9) — Müller-Moufang: *Officium divinum,* 18th Ed., by Dr. Selbst (Mainz, Kirchheim 1903) — Sauter: *Das hl. Messopfer* (Paderborn, Schöningh, 1894, 3rd Ed. 1909) — Schott: *Messbuch* (Freiburg, Herder, 17th Edit. 1912) with liturgical explanations; Schott: *Vesperbuch* (Freiburg, Herder, 4th Edit. 1911) — Thalhofer-Eisenhofer: Handbuch — Wagner: *Ursprung* — Wolter: *Psallite sapienter* (Freiburg, Herder, 5 vols, 1871—1890, 3rd Edit. 1904—1907).

(S. John, XVII.—4). As the beginning and end of all God's outward action, is the Glory of God, so likewise is this same the most illustrious work of the Liturgy also.

Moreover, the Catholic liturgy is a symbolical representation and communication of the supernatural effects of grace of the fruits of Christs Priesthood, and it aids us in obtaining these graces by prayer and the power of the sacraments. Our liturgy is an inseparable, uninterrupted communing of Christ with His Bride, His visit by grace and His tarrying with us — a blessed union, like the familiar intercourse of the Master with His disciples in the days of His sejourn on earth, and in many respects closer, firmer and more effective.

54. As the Liturgy itself is an act of Christ, so also is it the greatest offering the Church can conceive and lay before her Bridegroom and God. It thus possesses the character of the publicly acknowleged, duly regulated veneration common to all, that the Church offers to God through Christ. In the performance of the liturgy the most excellent supernatural virtues of faith, hope and charity are exercised, and are united with their source and end, God, the eternal truth and goodness, in adoration, praise and thanksgiving, acts which claim the highest rank in the faculties of a created being.

55. Such a liturgy demands of itself a liturgical art, above all a liturgical chant wherein the ardent love of the Heart of the God-Man, and all that His bride, the Holy Church, can desire to say in His praise and in declaration of her love in return, find their true echo; wherein also the laments and petitions of each and all of the faithful ascend to the Throne of mercy.

The liturgical chant is therefcre of necessity an antiphonal chant:

Christ's voice answers the Church, the voices of individuals, as representatives of Christ and of the people, answer a mighty choir composed of the great mass of the people. Even if there were no prototype of this in the Jewish temple service or in the worship in heaven as revealed to the seer of Patmos, yet our liturgy, from its very nature, would have led to antiphonal chant.

56. If the Catholic liturgy is in reality an act of Christ and of the whole Church, the liturgical chant can only fulfil its object entirely when it is connected as closely as possible with this act, when it interprets the various texts in accordance with the thoughts and sentiments that move Christ and the Church in their united action and embodies them in a tone-picture.

Therefore the melodies must be subordinate to the liturgical offices and must exactly suit them; for liturgical music must always appear as a part only of a grand whole, and as a means to attain a higher object. The melodies must never lose themselves in descriptive details and tone-painting, for such things are neither required by the liturgy nor possible in the time available within the liturgy.

The liturgical song is as little a private prayer as Holy Mass and the Divine Office are private devotions. What plain-song has to express, to represent to us, cannot possibly be a personal matter in the sense of an unrestrained subjectivity.

Inward, personal feeling, true to life, is here as necessary as in any other art, if not more so, but it will always exhibit its specialities, i. e., clearness and purity of style; above all, heartfelt joy in gratitude for the wonderful works of God, for His goodness, for His gracious Presence, as brought before us in the liturgy.

All inclinations, sentiments and thoughts must emanate from the liturgy and its eucharistic centre in liturgical song. They must be eminently Christian, worthy of Christ and of His Most Sacred Heart. Hence there must be nothing merely natural, merely human. The liturgical life — the same applies to the Christian life — is a day whose sun never sets, though it may be hidden by clouds — there is no pain for which there is no soothing balm, no tribulation for which there is not a palm of victory and infinite consolation.

How thoroughly in accordance with the spirit of the Church is the union of praise and prayer in the *Gloria* of the Mass: *Gratias agimus tibi propter magnam gloriam tuam: Domine Deus, Rex cœlestis . . . . miserere nobis; Domine Deus . . . suscipe.* And immediately comes the reason in this lifting-up of the heart in praise: *Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus.* There can be no better incentive to prayer for grace and forgiveness than the greatness and sublimity of God. Even when the Church intercedes for the dead; when she desires to direct the Eye of God to the needs of her children and thus move the Heart of God to exercise clemency and mercy, she offers praise, as, e. g., in the *Requiem: Te decet hymnus Deus in Sion, et tibi reddetur votum in Jerusalem.*

57. Prayer and song are essential to the liturgy, and consequently the choir, and even the people, should cooperate, and thus the proper place for the choir is near the altar with those who serve.

Hence a clerical habit was formerly worn by the singers when exercising their office, and they joined in many of the ceremonies with the clergy, as is still the case to this day in many monasteries. The position of our mixed choirs in an organ gallery (usually over the entrance to the church) has tended considerably to weaken the consciousness of this intimate connection, thus hindering the proper appreciation of liturgical chant, nay, of liturgy itself.

58. Thus it is with the singers in choir, called to the praise of the Most High, to a participation in the Church's sacrifice of praise, in the festal train of the heavenly Bridegroom, when He descends from His eternal throne upon the altar, in order graciously to devote Himself to us, to sacrifice with us, to live in us. Therefore from the altar the singer must expect the chief incentive for his work. The altar and the wonders that are there accomplished should influence and guide him when rendering the liturgical chant.

59. The Gregorian Chant is the liturgical Chant of the Church. "This chant adapts itself to the liturgy better than any composition in the modern style. Its melodies are just the right length, neither too short nor too meagre for solemn functions in a cathedral, neither too long nor impracticable in less favourable circumstances. Moreover, it gives the text without repetition or mutilation of the words, and omits none of them. Every syllable is enunciated by the whole choir at the same time. Though another system may be allowed or may often be necessary in polyphonic works, the simple style of plainsong deserves the preference in regard to the delivery of the words."[1] Next to its spiritual relation to the liturgy it was these external advantages which have made it the special protégé of the ecclesiastical authorities, and for centuries the favourite of the Christian people. The Church has repeatedly recognised it as her own,[2] and by this she declares that these traditional melodies fully satisfy the requirements of her liturgy, and that what inwardly moves her in the solemn hour when she celebrates the sacred mysteries, and what she desires to express in song is well expressed in those melodies. Moreover, these

[1] Dom Molitor: Frankf. Brosch., pp. 178 sq.
[2] Cf. the *Motu proprio* of Pius X., 22 Nov. 1903.

unison chants best maintain the close connection with the chants of the officiating priest, they admirably symbolise the one-mindedness of the congregation, and by their serene and tranquil strains, guide the mind gently but insistently to the altar.

60. As indicated above, this relation to the liturgy explains why the Gregorian chant differs, for instance, so much from popular hymnody. In this connection a comparison between the best known Christmas hymns and the plain-song melodies for the Christmas Midnight Mass may be instructive:

Let us take as examples the familiar hymns, *In dulci jubilo*,[1] "Zu Bethlehem geboren, Schönstes Kindlein" (Born in Bethlehem, loveliest Babe), which are undoubtedly beautiful specimens of German popular hymnody, and which never fail to attract us owing to their devotional feeling and child-like simplicity. Here text and melody have quite different character from the chants in the *Graduale*. The thoughts and sentiments of the composer and of those who sing those hymns are different; they think with delight of the Babe of Bethlehem; they wish to rival the angels by making music and singing a cradle-song to the new-born King; to rejoice His infantile heart, to play with Him as one plays with the little ones, to show Him their love, and to draw a smile from His infant lips. Hence these hymns express the happiness, the delight, the tears, of a child, and in their way they have succeeded beautifully. The same may also be said of the French *noels*, however much they may differ in their character from the German hymns.[2] Contemplate now the plain-song melodies of the Christmas Mass: *Dominus dixit ad me: Filius meus es tu: ego hodie genui te*. Our Lord utters the first word; it is a message from the eternal Son of God, who took flesh for us, the Lord of glory, yet lying in the crib in all the poverty and helplessness of a child. God the Father spoke the one eternal Word, spoke it in Him and to Him: Thou art my Son, begotten of me, equal in power, in the brightness of glory and in all perfections, my most perfect image, surrounded by my fatherly love. This day, this glorious day for all eternity, have I begotten thee, this day my fatherly love has given thee to the world as its Redeemer and King; this day I give thee the boundaries of the world and all it contains, and appoint thee Judge over all that is created. That is like turning one's eyes toward eternity, toward the mystery of the Godhead, toward the Heart of the heavenly Father, a contemplation so sublime, so illuminating, that other thoughts are out of place. The soul in amazement, and adoration before the abyss of divine perfection and beauty, is a witness of this mystical life, this endless giving and receiving, being and being begotten. And this divine joy, this sea of light, breaks upon the dark earth, disguised under a weak human form, and illuminates it like the day-blush of a sun still hidden from us. So begins the Introit of the first Christmas Mass, the first greeting of Emmanuel, the first revelation of the divine childhood that is to enlighten us. Were it possible to speak of so sublime a thing, or express it in song,

[1] Cf. Monatsschrift für Gottesdienst und kirchliche Kunst 1909, 365 sqq.

[2] These remarks also apply to certain English hymns and carols. Trsl.

more worthily and yet more simply? There is a nature in this melody that seems to aid us in contemplating the mystery of the eternal Sonship, fully comprehended by God alone, and the effect would be lost if a more elaborate melody were employed with the resources offered by modern musical art.

The folk-hymn and this Introit reflect the infant sweetness and perfect innocence of our new-born Saviour and King. The former seeks to express ideas about His humanity; the latter, sublime thoughts concerning His divinity, and the melodic forms employed are well adapted to these purposes. Of course both views are right, but for the liturgy the conception so happily expressed in the Introit is to be preferred.

Text and melody of the other chants for this day follow the lead given in the Introit of the Midnight Mass. For the Christmas liturgy — as shown by these chants, as well as by the antiphons for both Vespers, the responsories at Matins, the thoughts for the octave (New Year) and the Epiphany — is not so much the humble crib at Bethlehem as the eternal generation of the Son from the Father, the central point from which all emotions of the heart and soul receive their impulse, their life.

61. If moreover, we compare the texts and melodies of the other cycles of feasts with the folk-hymns for the same periods, a divergence similar to that pointed out with regard to the Christmas chants will appear.

The solemn season of Lent has inspired poets to write hymns on the passion and of a penitential character. The wounds of Jesus Christ, His bitter passion and death, form the subjects of private and of congregational devotions through the whole of Lent, while the liturgy opens Passiontide proper only 14 days before Easter, and concludes the mysteries of His last sufferings in the short space of a few days. Of course we must not forget that the remembrance of the Redeemer's death and of our redemption thereby from sin and death is effectually renewed in every Mass, and applied to our souls by the repetition of the sacrifice in an unbloody way. In fact every Mass has hidden within it the whole continuity of His life from His birth to His suffering end and glorious resurrection. Thus the Church was justified in creating opportunities throughout the course of the ecclesiastical year for the closer consideration of the various phases of this life, and she has made use of the first five weeks of Lent to bring before us the most important points in the struggle between the Messiah and the chosen people. *Circumdederunt me dolores mortis* — thus *Septuagesima* Sunday shows us our Saviour pursued to death, in the midst of desolation, calumny and disgrace, at the zenith of His labours, which indeed had gained Him a great many submissive, docile disciples, but at the same time many powerful, virulent enemies and blasphemers. Now this mental struggle continues through the quiet time of the 40 days' fast until the triumph of Palm Sunday leads to the decision. Hoping and loving, forgiving and forgetting, our Saviour endures the basest ingratitude and in all the suffering that follows Him, at every step plainer and plainer resounds His prophecy concerning His cross and passion, His betrayal and death, a sign that His Heart, agonised at the apprehension of the night of suffering, had become, in the tumult of the streets as well

as in His intercourse with His beloved disciples, the place for the vehement struggles which were outwardly manifested on the Mount of Olives.

62. The Introit for Easter, apparently so simple, is a good example of an eminently liturgical plain-song melody. The victory of Christ is the victory of spirit, of His spiritual superiority ("mirabilis facta est *scientia tua* ex me"), of His divine power, the sources of which are in the inseparable union with God, in His divine Sonship *(adhuc tecum sum);* and here we dwell upon the great day, whose sun has for ever risen for the humanity of Christ, — of the glorification of the human nature, which has now attained possession of all that can rejoice the human heart. Christ's humanity has found in God its object, its rest, its own happiness, and today the Risen One enters upon this life as the first-born of countless brethren, in the glorious robe of unending merit. Before such an horizon even the shadows of the last days of the passion vanish. Only the *adhuc tecum,* the closet union with God fills the soul with the euphony of effulgence, harmony surrounds it with the supernatural, buries it in the abyss of divine peace, divine glory and happiness. *Resurrexi.*[1] As far as tones can express things, does not the melody of this Easter Introit picture such impressions with inward peace and joy?

63. Considerations of this kind are not needed for appreciating every plain-song melody. Yet a little experience will produce the convicti on that only a clear comprehension of the spirit of the liturgy and its modes of expression can enable us to appreciate the liturgical chant fully. Hence it is the indispensable duty of the choirmaster thoroughly to familiarise himself with the essentials of the liturgy, its structure, and the predominating thoughts for the seasons and feasts, in order that he may be able to instruct his singers in a satisfactory manner. He will not only awaken their interest in the sacred chant thereby, but at the same time most surely obviate mere mechanical performance. This in its turn will gradually lead up to method more in accordance with liturgical and artistic demands.

[1] On this Introit cf. "K. S." 1910, 29 sqq.

CHAPTER V.

The Artistic Value of Plain-song.[1]

64. Here we speak of plain-song in its widest sense, including psalmody and recitative.

We have in the first place to call attention to the melodic forms in plain-song and then to explain the capability of expression possessed by its melodies. We claim an artistic value for plain-song in so far as its melodies, constructed in accordance with certain well considered rules, and its musical form, are calculated to satisfy the trained ear.

A. Theory of Form.

This deals with:
I. The Structure, and
II. The Development of the Melody.

I. The Structure of Plain-Song Melody.

As a unison, diatonic and liturgical chant in free rhythm, plain-song embodies the only forms possible without the aid of time and harmony, and which do not interfere with the object aimed at by the liturgy, and with the comparatively rapid course of the liturgical offices.

a) Melodic Forms.

The chief forms are Psalmody, Antiphonal and Responsorial chant.

65. In psalmody as a rule two choirs of equal strength answer each other, repeating one and the same melody to different texts. In this form the half-close and close have a special melodic formula, whilst the middle parts are each time on a monotone. As a matter of course the artistic value cannot be in the single verse of a psalm by itself alone, but only in the psalm as a well-ordered whole, with its closely connected but varied divisions. Practically therefore the effect depends upon both sides performing their task in a satisfactory manner, i. e., the second choir must take up

[1] Cf. Birkle, *der Choral, das Ideal der kath. Kirchenmusik* (Graz, Styria 1906) p. 7 sqq.

the chant from the first choir briskly, yet quietly and precisely, and in the same tempo, so that the chanting of both may proceed uninterruptedly and vigorously, thus keeping the parts firmly connected and producing an animated and striking effect, a figure of devotion and recollection, of virile strength and fraternal unity. Psalmody as employed in the liturgy of to-day requires a choir effect from its very nature. This is the point of moment. Whatever is opposed to a good and satisfactory choir effect, hinders or spoils the even flow of the melody (as, e. g., undue haste, over-loudness of some of the voices, exaggerated pathos, etc.) ruins psalmody.

The same certainly also applies to the alternate chanting of the *Gloria*, *Credo* and *Tractus*, the sequences and the recitation of psalms and hymns.

66. Antiphony usually forms an introduction and a close to psalmody, and displays a wealth of form wherein simple melodies of small compass are developed into finely conceived compositions, as may be seen in many Introits, Communions and Offertories. But the latter two have long lost their connection with psalmody.

In some cases even now the antiphon interrupts the course of he psalmody, as was formerly quite the usual proceeding, e. g., in the *Invitatorium*, the *Nunc dimittis (Lumen)* on the Purification, and in some psalms during the consecration of an altar. Antiphony thus furnishes a kind of refrain in order to remind the singer of the principal thought — generally a short summary suitable for the feast — so that he may be influenced by it, and rejoice in it, keeping it before him while singing the psalm and the whole office.

The antiphon enlivens the psalmody, gives it a fresh impulse, opens new points for contemplation, makes the divisions more distinct and solemn.

67. We also meet in plain-song the refrain proper, for instance, in the grandly vigorous hymn *Gloria laus* to whose jubilant strains the Messiah enters His City, and in the finely conceived *Pange lingua* (refrain *Crux fidelis* and *Dulce lignum)*, the magnificent hymn on the miraculous wood of the Cross. This form is closely related to that for responsories, only in the latter the repetition is not always at regular intervals.

This kind of refrain differs from the *Invitatorium* in that the text as well as the melody has the same form as the strophes, and in *Gloria laus* the whole is always repeated, whilst the whole of the *Invitatorium* is repeated alternately with its second half *(venite adoremus)*.

68. The responsory begins with a fore-phrase or sentence of some length, called the *Corpus*, usually followed by a verse sung as solo in reply to which the choir repeats the first passage.

The responsory exhibits a considerably more extended range than antiphony. Its melody is chiefly melismatic and needs to be rendered in a flowing style, usually with an accelerated rate of movement. It is important to start the parentheses briskly, and to attack the repetition with decision, so that out of the various divisions an integral whole may be formed that loses nothing in force and energy but steadily gains in these respects.

Responsories are employed particularly in Matins. For responses in the Gradual see cap. XI. There is in addition the *Libera* after the Requiem Mass. cf. p. 139. The Alleluja melodies with a verse are also responsorial in character.

69. By means of alternate choirs, plain-song is able to apportion its melodies in a very simple and effective manner. In this if in nothing else plain-song has the advantage over popular hymnody, which is seldom constructed on the antiphonal plan. Besides this, by the entry of different choirs the chant receives the character of the liturgical action, and thus holds the attention of singers and hearers better and for a longer time. In this way the choir appears not as a unit, but — what is more important and, æsthetically considered, of greater value — as a union, a voluntary joining of parts to a whole, and this adds not a little to the impression. There is a mutual giving and receiving, an exchange of thoughts and sentiments. Involuntarily the hearer is attracted by this, takes part in the action of the choir, and soon recognises in the antiphonal melodies voices from his own inward being, songs in which his own soul finds expression. Inasmuch as many of these chants, easier than polyphony, are practicable by large choruses, the effect of the antiphonal chant will be greater in its simplicity than that of the alternate choruses artistically developed in the more modern 8 and 16 part compositions. Through the Tridentine reform of the Missal, and to a certain extent previously, many of the melodies, e. g., those for the Offertory and partly also those for the *Communio*, have been reduced, owing to considerable abbreviations of the text.

b) Construction of Periods.[1]

70. The perfect symmetry of the parts, necessary for the construction of periods in the later classical music, is absent in plain-song understanding by this

[1] Cf. Kornmüller, die Choralkompositionslehre vom 10. — 13. Jahrh. in Monatshefte für Musikgeschichte IV, 57 sqq.; especially 87 sqq. — Abert, Musikanschauungen 256 sqq.

a perfectly equal expansion. Only a few hymns with syllabic melodies exhibit this strictly symmetrical construction, and in these cases it is only the text and melody that make it possible. Yet even in these simple hymns there are exceptions in which one or more superfluous notes occur.

71. Plain-song forms the free-period for the most part by closely adhering to the division of the text, and periods of this kind are not wanting even in short chants. Generally we find 2—4 such periods in a melody, seldom more. The close of each division is usually denoted in our books by a colon in the text.

Thus, e. g., in the Introit for the Epiphany the first period with two parts comprises the first half of the text: *Ecce advenit dominator Dominus:* (here a colon . This is-followed (as 2nd period) by the closing sentence in two parts, each with two divisions *et regnum — in manu eius, et potestas*[1], — *et imperium.* Here, therefore, the closing sentence has the preponderance. The melodic connection of the divisions is beautifully arranged: the motive with the third *re-fa* at *advenit* is repeated at *in manu,* as also is the strong rise of the fourth *do-fa* on *dominator* and *et regnum* (motive is crosswise 1+2+2+1). The closing sentence *et imperium* repeats briefly on *et* the melody of the preceding division *et potestas,* a gentle echo and dying away of the vigorous *dominator Dominus.*

Thus in the Introit *Statu't (Commune unius Martyris Pont.* and *Commune Conf. Pont.)* the first period closes with *pacis.* Elsewhere the melody exhibits more divisions than the text. The reverse is the case in the Introit[2] *Terribilis* (Dedic. of a church), wherein the musical period does not close till after *cœli.*

72. In Gregorian chant more importance is attached to the symmetry of the musical contents, or to that of the various divisions, than to external symmetry. Not infrequently, for instance, a climax in the fore-phrase finds its suitable resolution in the after-phrase, or a tranquil preparation in the fore-phrase its culminating point in the after-phrase.

See cap. VIII, further the Alleluia and its Jubilus for the 2. Sunday after Easter, St. Ignatius (1st Feb.), 3rd Sunday of Advent, Whit-Tuesday,

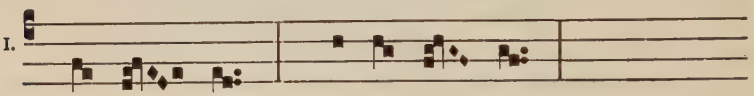
[1] Not so felicitous is the adaptation of this swinging air to the word *sæcula* and its unaccented penultimate in the Introit *Salve sancta parens.* In other respects: it is a beautiful thought to celebrate the Queen of Heaven on her festivals by means of the same melody that greets the Prince of Peace at the Epiphany. Cf. Revue 17, 75.— Rundschau 1902, 194 — Kirchenmusik 1910, 33 sqq.

[2] K. S. 1910, 116 sqq.

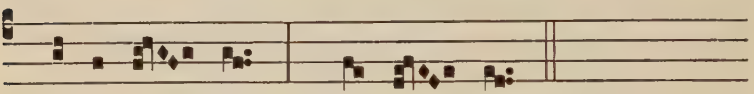
7ta Sunday after Pentecost etc. The *Alleluja* on the feast of Saint Agnes[1] contains an interesting development of this form of resolution, the Neuma taking up and repeating the most striking motive of the fore-phrase.

73. Frequently the symmetry of the members is made more apparent at the end of the various parts by certain formulæ, one might call them r h y m e - e n d i n g s, whereby the close is rounded off and the entry of the next part better prepared.

We have a striking example of this in the *Communio* for All Saints, wherein the phrases close in the following manner:

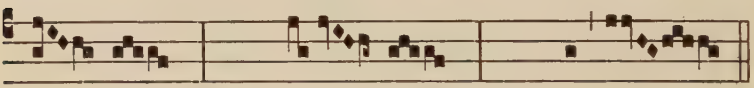


1. vi - dé - bunt: 2. vo-ca-bún - tur:



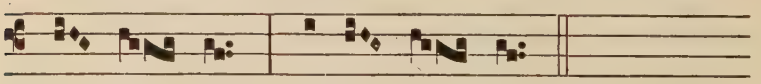
3. ju-stí - ti - am: 4. cœ - ló - rum.

Also in the Offertory *Diffusa est* from the Mass *Cognovi*, wherein the three phrases have the following closes:



tu - is: æ-tér - num, sæculi.

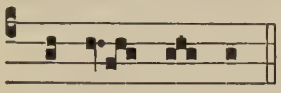
Compare, moreover, in the Introit for the first Sunday in Advent the parallelism *erubescam* and *confundentur* (after-phrase); in the Offertory for Monday in Holy Week *tuam = es tu;* in the Introit *Requiem*, on *dona eis Domine* and *luceat eis.* The closes in the Offert. *Confitebor* (Passion Sunday) on *meo, tuos, Domine* are very obvious. Note, however, that the first and third phrases *(to)to corde meo* and *(ver)bum tuum Domine* correspond to each other. More extended formulæ are found, e. g., in the Introit for the Purification[2] at *templi tui* and *fines terræ* and in the Introit for Epiphany:



Dó - mi - nus: im-pé - ri - um.

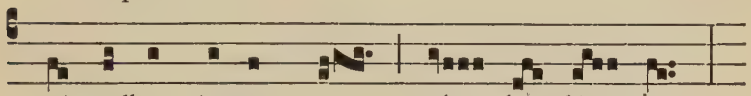
[1] Rundschau 1913, 10 sqq.
[2] Cf. "K. S." 1910, 3 sqq.

In the Offert. for Wednesday after the 3rd Sunday of Lent the similarity in sound of the text may have given rise to the musical rhyme. The formula at the close of the fore and after-phrase of the Introit, Mode VIII, as on Whitsunday and very often in Paschal time and on other occasions, being more frequently used is better known:

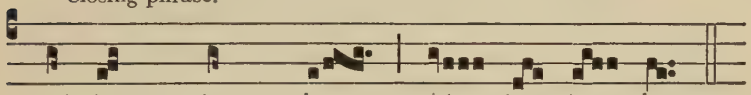


Still more extended is the parallelism in the Easter Introit:[1]

Fore-phrase.

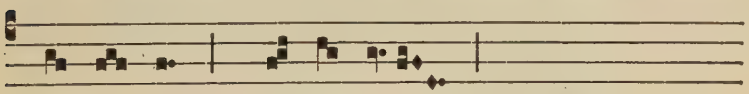


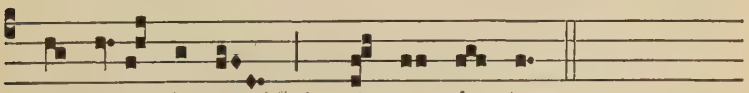
Closing-phrase.



Examples from the *Kyriale* are given above pp. 111 sq. and 114 sq.

In the *Communio* of the Christmas Midnight Mass we possess a pleasing example in which the parallelism is formed by the two outer and inner members (1 : 4, 2 : 3) in a simple but attractive manner:

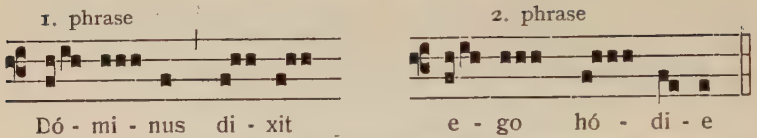




74. Frequently phrases or part-phrases which correspond to each other b e g i n with the same motive:

[1] Cf. "K. S." 1910, 29 sqq. — Revue 20, 145 sqq.

Introit, 1st Mass on Christmas Day:



Similarly in the Introit for 2nd Sunday after Epiphany: *Omnis terra adoret — psalmum dicat nomini;* in the Introit for Septuagesima: *Circumdederunt me — et in tribulatione;* in the Comm. *Lavabo: ut audiam — et enarrem;* in the Introit for the 5th Sunday after Easter: *Vocem jucunditatis — nuntiate usque.*

Parallelism at the beginning (1) and at the end (2) of phrases may be seen in the Introit of the Saturday before Passion Sunday:

1. Sitientes venite ad aquas *2. dicit Dominus:*
1. Et qui non habetis, venite, bibite *2. cum lætitia.*

Also in the Introit for 2nd Sunday of Advent:

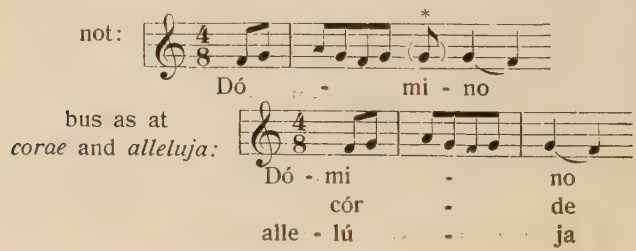
1. Populus Sion *2. gentes*
1. Et auditam *2. suæ* (a fifth higher)
1. In lætitia *2. vestri.*

The same in the Intr. of 4th Sunday after Pent. and *Asperges me.* Cf. p. 138 sq.

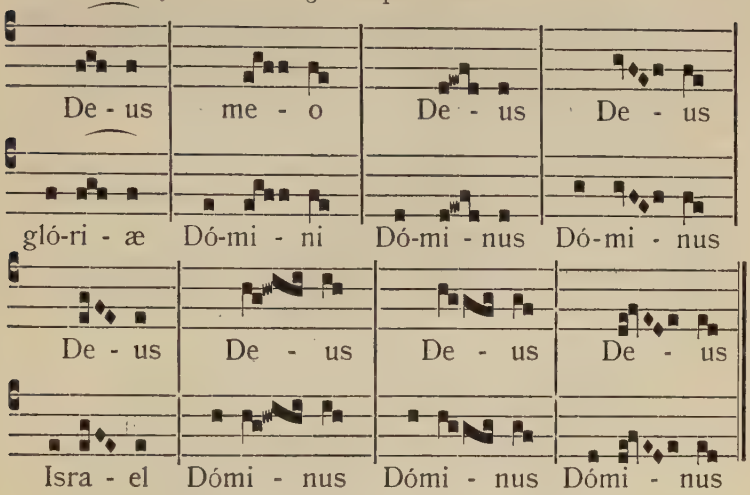
For the rest, the plain-song composer is commendably moderate in the use of this device. Scarcely once is the same extended motive repeated more than three times in the same way. The third repetition usually shows some change or development in the motive.

75. Predilection for spondaic closings. Dactilic closings are not in favour with the Gradual. Forms originally composed for spondaic closes were often set to dactylic closes without disturbing the complete unity and rhythmic harmony of the forms by the addition of an auxiliary note.

In the Comm. *Lætabitur justus* the composer gives us

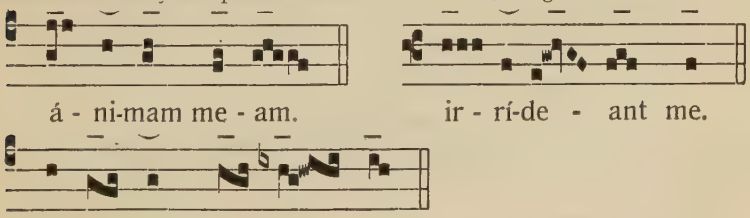


Notice only the following examples:[1]



To these may be added the psalm finals I. D_2, IV. E and mediation of Tone III.

76. In various cadences the influence of the C u r s u s is apparent.[2] By this is understood a certain m e t r i c a l or r h y t h m i c a l arrangement of the last syllables of a sentence or part of a sentence and we distinguish m e t r i c a l cursus, which is based on long and short quantity of syllables and t o n i c (or rhythmic) cursus which is based on number and accent of syllables. The term came into use about the XI. or XII. century, although traces of the m e t r i c a l cursus were already to be found in prose passages of the classical age. It was greatly cultivated in the IV. and V. centuries and is found in many prayers, e. g., — ⏑ | — — ⏑ cōrdĕ cūrrāmŭs or — ⏑ | — — ⏑ ⏑ lārgă prōtēctĭō, also in the *Exsultet* and many antiphonal chants of the Mass,[3] e. g.:



[1] Cf. Pal. mus. IV, 76. — [2] Mayer, Die rhythmische lateinische Prosa and L. Havet, La prose métrique de Symmaque et les origines métriques du cursus (Berlin, 1901). — Santi, il cursus. — Ferretti, il cursus metrico e il ritmo della melodia greg. (Rom. 1913). — [3] Caec. O. 1911, 136 sqq.

The Cursus thus furnishes a reasonable explanation of the way in which the short penultimate syllable is overweighted with groups of neums.

"From the end of the V. century onwards less attention was paid to the quantity of syllables, the quality only, whether accented or unaccented, being considered, and up to the middle of the VII. century"[1] great use was made of the rhythmical Cursus, which again came into prominence in the XI. and XII. centuries.

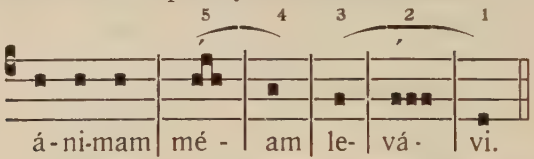
The chief forms of the rhythmic Cursus are:

Cursus planus: (cle)ménter | exáudi, 5 syllables with cæsura after the second syllable.

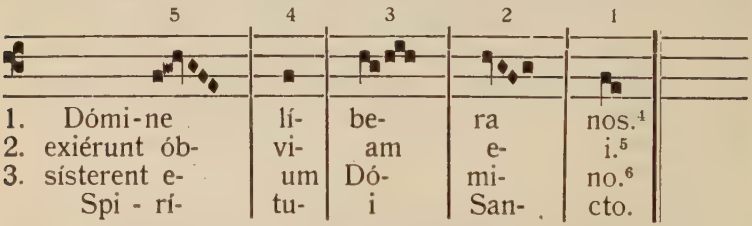
Cursus tardus: méntis | et córporis, 6 syllables.

Cursus velox: sánguine | dedicásti, 7 syllables.

The commonest form is the Cursus planus.[2] It forms the basis of the final cadences of the Introit-psalmody in Modes 1, 2, 3, 7 and 8,[3] and of the final cadences of Responsory verses in all the modes:



As is evident, the verbal accent was of primary importance in the formation of this cadence. With it the cadence could be conceived as a rhythmical unit and the rule formulated for the setting out of the text: the last 5 syllables under last 5 notes or groups of notes. Thus we can now understand the setting of the text of responsories in Mode 2 which occur in the Graduale:



77. Regarding other examples of special treatment of texts, the following is to be noted:

a) The German and English languages differ considerably from the Latin language, and in the latter there are many things, enjoined by the practice of the best classics, that in German or English would be viewed as faults. If one attempted to set German or English words

[1] Caec. O. 1911, 137.
[2] Cf. Bewerunge, Der Vatikan. Choralausgabe 2. Teil 1907, 31 and Pal. mus. IV.
[3] Here the vaticana has a few exceptions.
[4] Resp. *Emendemus* on Ash Wednesday.
[5] Resp. *Ingrediente* on Palm Sunday.
[6] Resp. *Obtulerunt* on Febr. 2nd.

to music in the same way as Latin words are sometimes set to plain-song, the results would be highly unsatisfactory. But it does not follow from this that plain-song gets the better of the Latin language.

b) E. g., the Latin poet can, without committing any fault sing in the hymn at Sext:

Rector potens verax Deus

which in ordinary speech everyone would pronounce thus:

Réctor pótens vérax Déus.

thus Horace might write:

Maécenás atavís édite régibús.[1]

In German (or English) this dealing with accents is impossible. But that does not give us a right to forbid the composer of Gregorian melodies to make use of this and similar licence.

c) We Germans [and English-speaking people] frequently pronounce Latin with such an exaggerated stress that the words fall too heavily on the ear. Other nations, the French, for example, pronounce the words more smoothly, with a lighter accent.

We are not justified in making the frequently exaggerated accentuation of Latin our standard, and shall do well to moderate the same.

Can it be supposed that throughout the Middle Ages, when the traditional chant was daily nourishment, they did not know what was most in accordance with the spirit of the Latin language?

d) It must indeed be admitted that many compositions have been influenced by the pronunciation of Latin in common use, resulting *α)* in placing an accent over the unaccented *i* in the penultimate *(vídimus, munéribus, spíritum, pláudite), β)* in treating compound words as separate *(él-enim, circúm-date, pér-hibet, dé-super, priús-quam), γ)* words whose anti-penultimate has an *i* with a wowel following place the accent on the anti-penultimate, e. g. *mulíeres, δ)* in the enclitic *que* attracting the accent to the penultimate, even when this is short *(ítaque), ε)* monosyllables have the effect of throwing the accent back on the final syllable of the word preceding, and thus forfeit their independent character in the rhythm *(ad te, in te, de his, laudamus te* in the Gloria 15*)*[2].

e) Indeed the *Instituta Patrum* said that in plain-song the verbal accent must certainly be taken into consideration, adding however, "so far as this is possible".[3]

f) Then the masters of polyphony, Palestrina and others, also took many liberties with the text. Compare Molitor, N. Ch. I, 193 sq., 219 sq. and Pal. mus. VII.

Palestrina writes:

[1] Grbl. 1920, 81 sqq. — [2] C. O. 1914, 124 sqq. — [3] Gerbert, Script. I. 6. — [4] Palestrina Gesamtausgabe (Breitkopf & Härtel) XI, 4. — [5] XII, 141. — [6] VIII, 125.

Similar passages are not unfrequent in the works of Orlando Lasso and other masters; see his Mass for 6 voices, *Beatus qui intélligit.*

g) With respect to the old grammarians[1] we may note the following: Dionysius of Halicarnassus († c. 40 B. C.): "In vocal and instrumental music the words are subordinate to the music and not the music to the words"; Quintilian († 118 A. D.): "It is for the music to make the syllables longer or shorter according to her need."

In Hebrew words the neumas preferably fall on the final syllable.

h) Possibly Latin texts were set to Greek compositions. In this way, vivid groups of neumas that fell upon stressed syllables in the original, came to fall on unstressed syllables in the Latin.[2]

k) Singers under instruction will do well to express their opinions on these and many other points with considerable reserve, remembering that they are dealing with an art that has its own principles, which for centuries have been practised on well tried systems.[3]

II. Inner Development.

Plain-song chiefly makes use of the following means:

A) Repetition,

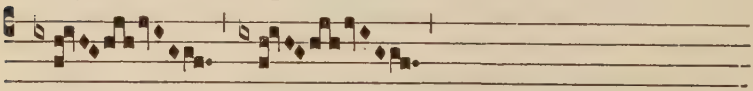
B) Imitation, or working of a shorter or more extended motive.

A) Repetition.

78. We have already seen (above pp. 232 sq.) how plain-song repeats certain melodic formulæ in order to render the final cadence more striking. We find this repetition employed in another way with a view to give energy to the movement, and thus enliven it. The different ways in which this device is carried out are as follows:

a) Repetition of a short melodic motive:

1) simple repetition:



Alleluja Neuma, 18th Sunday after Pentecost.

Two phrases are used three times with slight variants in the melodious *Magnifical*-antiphon for the 2nd Vespers of St. Andrew after a short introduction, and a third phrase twice.

[1] Cf. Pal. mus. IV, 66 sqq. and Revue 4, 121 sqq.

[2] Wagner, Neum. 63 and C. O. 1914, 126.

[3] Cf. Dictionnaire d'Archéologie chrét., l'accent dans ses rapports avec le plain-chant p. 220 sqq. — Km. J. 20, 12 sqq. — Grbl. 1920, 73 sqq.

Introduction: Cum pervenisset beatus Andreas ad locum, ubi crux parata erat,

Middle sentences:

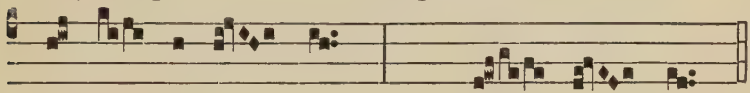
Melodic member 1: exclamavit et dixit:
securus et gaudens
ita et tu exultans
2: O bona crux,
venio ad te,
suscipias me
3: diu desiderata,
discipulum ejus,

Conclusion: qui pependit in te. (tone-painting.)

Similarly in the 2nd Magnificat antiphon on the feast of St. Cæcilia and on Holy Innocents.

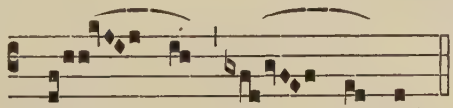
It is not uncommon for the parallelism of the text to occasion repetitions of this kind; e. g. the repetition of *diebus* in the versicle of the gradual for Tuesday in the 4. week of Lent, the repetition of *venite* in the introit of the Saturday before Holy Saturday, the repetition of *cognosco oves* and *cognoscunt me* in the 2. Alleluia for the 2. Sunday after Easter, the repetition of *pulsate, pulsanti* and *clamor meus* in the *Communio* of Rogation Mass and of *misereberis* and *miserendi* in the *Communion.*

2) Repetition transposed:



pœ - ni - tén-ti - am, De-us no - ster.

Introitus on Ash Wednesday.

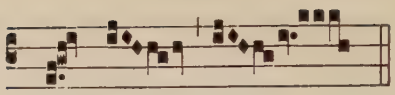


San - ctus, Sá - ba - oth. (Sanctus 9.)

Cf. in *Kyrie* 17 the first and third *eleison,* and in *Kyrie* 11 the *Christe* and last *Kyrie.* Such transpositions to the fifth have the advantage of preserving the relations of tone and semitone unaltered. Yet transpositions of a third, fourth and of a second are occasionally found.

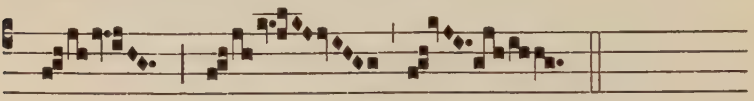
3) Repetition of a motive or part of a motive that has just appeared, and then its further development, often as a resolution at the same time of a previous point of rest, so in Offert. on Passion Sunday:

vi - vam, et custó - di - am *All.-Jubilus* Dom. IV. Adv.

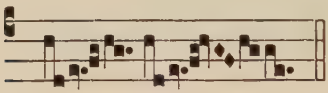


Gradual on the feast of St. Cæcilia.

So also in the Gradual for Wednesday in the 2nd Week in Lent, and for the 12th Sunday after Pentecost, and in the Offert. for Sexagesima at *aurem tuam* and *et verba*, on *virgo* and *permanes* in the offertory of the Votive Mass *Beata es* of B. V. M. This artifice is favoured in the *Alleluja-Jubilus*.

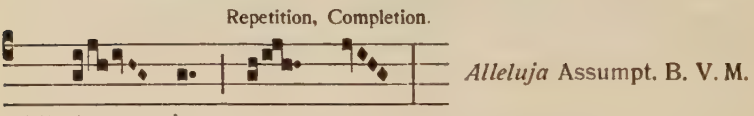


Alleluja-Jubilus Dom. III. post Pent.



Alleluja-Jubilus in Festo Ss. Innocentium.

With a slight change:



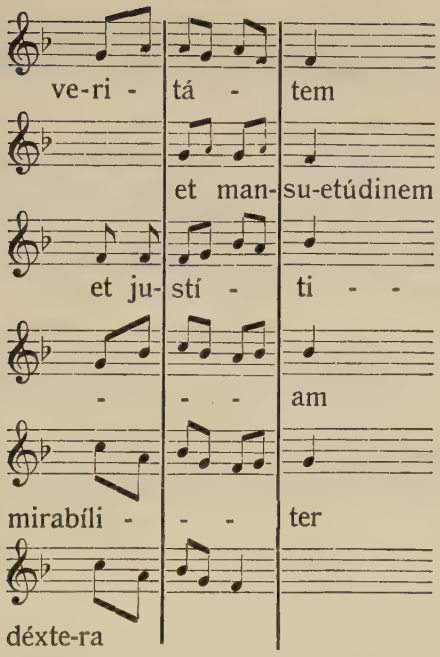
Alleluja Assumpt. B. V. M.

Amongst the most beautiful passages of this kind may assuredly be reckoned the free repetition in the verse of the Pentecost Alleluja *Veni Sancte* (at *et tui amoris)*, the *Jubilus* of the *Alleluia Post partum Virgo* and the 2. *Alleluja* for the 3. Sunday after Easter.

79. b) Repetition of a purely rythmical motive, the intervals or melodic element not being similar or the same. This kind of imitation gives the melody a uniform character which makes all the more impression on the hearer inasmuch as he is seldom aware of it.

Thus, e. g., we observe that in the Gradual *Propter veritatem* (Assumpt. B. V. M.) the following rhythmical motive

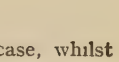
is frequently utilised, and as shown in the appended scheme, in a free way as regards the melody.



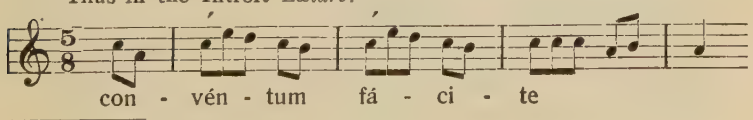
Here the two introductory notes are omitted in one case, whilst the motive is all along rhythmically unaltered in the main, but progresses melodically, sometimes in similar, sometimes in contrary motion.

Compare also in the Offertory on the feast of St. Laurence the rhythmical symmetry at *(conspectu) ejus* = 3+4, 3+4 notes (on the last *ejus* there is a repetition of this motive with a development ; 2+3 notes on *(pul)chritudo; (sancti)tas, (ma) gnificentia* (four times and at *(sanctificati) o(ne)*.

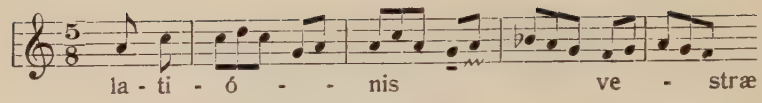
In the Offertory for the 4th Sunday after Pentecost the initial motive recurs upon *me(os)*, on *mor(te)*, leaving out the initial *clivis*, on *nequando*, and on *(ini)micus me(us)*.

Sometimes a rhythmical motive appears persistently through a longer phrase, thus in the Introit *Loquebar*, the motive  runs through the phrase *(in) conspectu regum et non confundebar*.

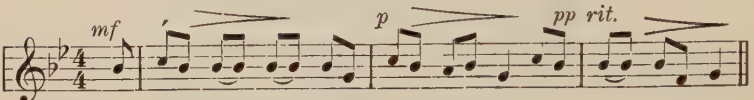
Thus in the Introit *Lætare:*[1]



[1] Revue 18, 112 sqq. — Rassegna 1910, Sp. 5 ff.



Offert. for Christmas Eve.



80. c) Extended repetitions.

Cf. in the Gradual of the 1st Mass for Christmas the melodies for

in splendoribus sanctorum and *donec ponam inimicos tuos*
ante luciferum genui te and *scabellum pedum tuorum.*

Also in the Gradual for the Sunday within the Octave of Christmas
diffusa est gratia in labiis tuis and *lingua mea — scribentis.*

And in the Gradual for Tuesday of the 4. week in Lent:

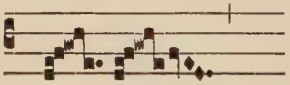
Libera-tuum and (1.) *diebus-antiquis;*

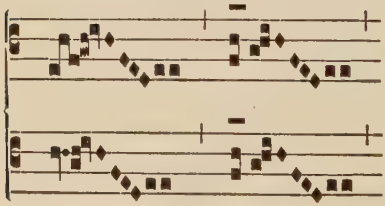
finally in the Offertory for Wednesday of the 3. week of Lent:

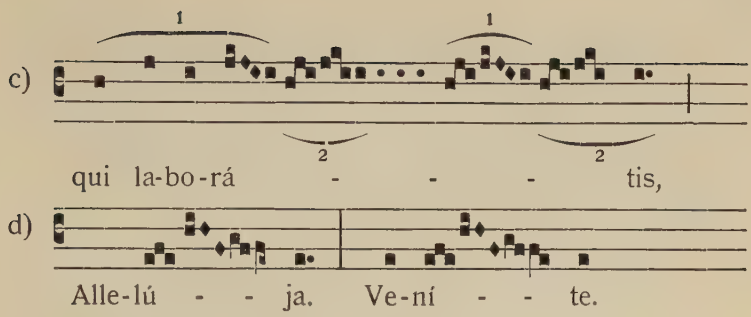
misericordiam tuam and *misericordia tua.*

Yet only very few singers and a few hearers would readily observe that whole passages agree with each other note for note, and that the repetitions take place at once. Both sentences are differently introduced, and thus one feels the repetition as an imitation or extension of the first member.

What plain-song can at times effect with simple repetition of certain formulæ and skilful grouping is shown, e. g., in the *Alleluja* for All Saints. It contains the following repetitions:

a)  In the *Neuma.*

b) 



The whole melody, which with its brilliant melismas must be included among the most beautiful and expressive chants, is built up by means of the skilful repetition of four members, to which only small combinations of notes are added (first middle member and close in the *Neuma* and the bold rise at *omnes:* a major triad with a major seventh immediately above it).[1]

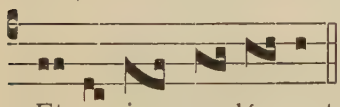
Here the reader may be briefly reminded of the numerous repetitions in the melodies of the *Ordinarium Missæ* (especially *Kyrie* and *Gloria)*, and in those of the *Alleluja* and the verse pertaining thereto. Compare what has been said about this on pp. 111 sq. and 118 (Sanctus 4).

Repetitions of this kind are certainly as justifiable as any imitations in modern music, though, strictly speaking, they ought not to be reckoned with them. They give connecting points, recall to memory what has preceded, set it in a new light and initiate new motives and melodies.

B) Imitation in the strict Sense.

81. Imitation is very frequently made use of in plainsong. The following are the forms mostly employed:

1) Imitation in direct motion;

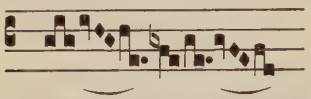


Intr. for St. Stephen' Day.

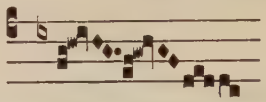
Int. Sexagesimae.

[1] For the Mass-songs for All Saint's cf. C. O. 1915, 147 sqq.

The chief points of the melody form a line descending step by step from the dominant to the final *(a, g, f, e, d);* a succession of notes like this is frequently used in the formation of a close (cf. the close of the Offertory on Quinquagesima Sunday).

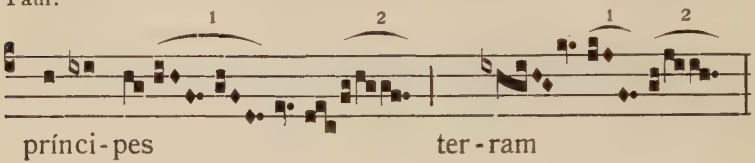


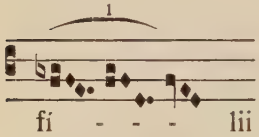
Alleluja-verse for the 1st Sunday of Advent.



Alleluja-Jubilus for Whit Monday.

Compare p. 125 sq.; *Domine,* and in the *Alleluja*-verse of the Votive Mass B. V. M.: *Dei Genitrix;* and in the *Gradual* of SS. Peter and Paul:



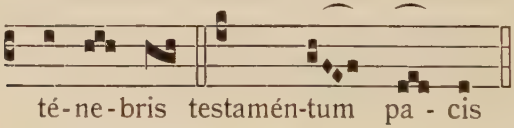


Compare the Introit for the 2. Sunday in Advent *ad salvandas gentes.*

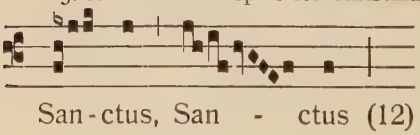
An expressive imitation begins in the Offertory of the Requiem Mass with the verse *Hostias et preces.* Compare with this the close of the fore-phrase *ejus.*

2) Imitation in contrary motion:

In the simplest form:

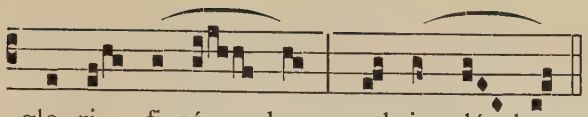


3. Ant. of 2nd Vespers for Christmas, and the Introit *Statuit.*



Similarly in *Sanctus* 9 and 11; in *Sanctus* 17 the 1st, 2nd and 3rd *Sanctus* and *Dominus Deus.* So also *Agnus Dei* 17.

Contrary motion is very frequent. Compare in the Kyriale the relations of *Kyrie* and *Christe* in Masses 1, 3, 6, 8, 9, 10, 14 & c. A similar use of contrary motion is found at times in the *Agnus Dei,* see Mass 2; also:



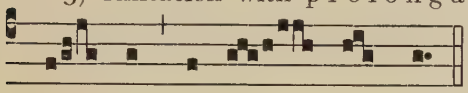
Intr. *Invocabit.*[1]

glo-ri - fi-cá - bo; ad-im-plé - bo.

The furthest point of the melody in each direction is *mi.*

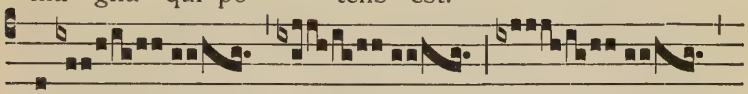
Contrary motion or resolution is also found in different members or divisions of hymns.

3) Imitation with prolongation, as:



Communio Immac. Conc. B. V. M.

ma-gna qui po - tens est.

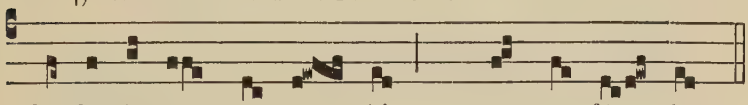


fa-cí- - nora

From the *Alleluja*-verse Dom. IV. Adv.

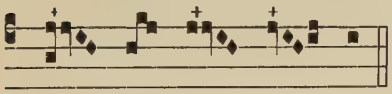
Cf. in the Alleluja of the 2nd Sunday of Advent: *Alleluja — Lætatus sum — ibimus.*

4) With abbreviation:



Confundán-tur su-pér - bi .... non con-fún - dar.

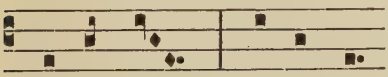
Communio of the Mass *Loquebar.*[2]



Offert. Miss. vot. B. V. M.

mu - li - é - ri - bus.

Sanctus No. III Cant. ad libit.

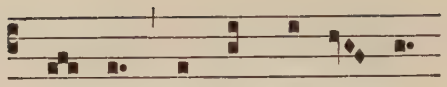


Ho-sánna Ho-sánna

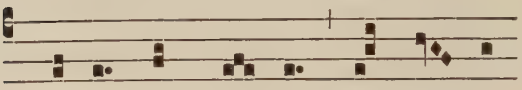
The same Sanctus contains an abbreviation and prolongation:

[1] The employment of this air on Trinity Sunday is less felicitous (see Grbl. 1903 p. 106 sqq). For the Text of this Introit see Gregoriusbote 1908, 10 sqq.

[2] Mus. s. 1912, 237 sqq.

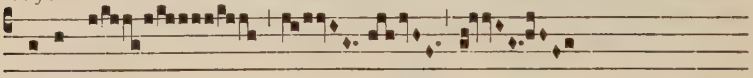


San-ctus, Sanctus Dó-mi - nus



Ple-ni sunt cœ - li et ter - ra.

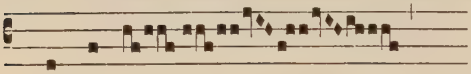
82. Plain-song frequently obtains an effect similar to imitation by the melody leaving out a tone, generally a sustained one (*do* or *fa* usually), at equal or unequal intervals, in order to return to it again. It plays round the one tone whereby it is made more noticeable in the melody:



De - us so- lus.

Tract, Missa vot. SS. Trinit.

Sometimes a strict imitation or repetition is united with this:



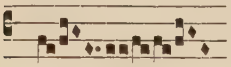
Graduale Dom. II. Adv.

Congre-gá- te

In rendering such passages the tone in question is usually to be kept lightly sustained, unless a *pressus* is developed out of it.

Thus ensues a kind of seeking and losing play, a striving after and then forsaking of something, by which the resolution at the end — often effected with the help of a wider interval — is marked, (see above, p. 242, the close of the Offertory for the Vigil of the Nativity, where the repeteated thirds, find their resolution in the fourth. Similarly in the 2nd Gradual verse, Dom. III. p. Epiph. twice a third, then a fourth) on *Dominus.*

A kind of inversion of this formula, showing a preparation by means of suspense, is found in forms like:



Alleluja-Neuma for the Vigil of the Nativity.

In many Graduals the second phrase (℣) is built up on a motive borrowed from the first phrase, or at all events is introduced by such a one. In the Gradual *Os justi* (Com. Doctorum) the phrase over the opening words of the verse *Lex Dei* is from the one over *et lingua,* the closing melisma over *supplantabuntur* being a repetition of the close over *ejus* in the fore-phrase, so that the verse may be considered to be an extended, free variation of the melody for *et lingua ejus.* Similarly, the intonation of the second *Agnus Dei* in Mass XVI. is a repetition of the *qui tollis peccata* of the first invocation.

B. Musical Contents.

Plain-song is an art not only by reason of the excellence of the forms employed in its construction and the development of its melodies, but quite as much by its **capability of musical expression**, rendered possible by the ample means it possesses, of the musical contents of the chants, in fact.

I. The Intervals in Plain-song.

Attempt of an Aesthetic Criticism.

83. There are musical aestheticians who interpret music as nothing more than a system of successive tones. But those who perceive in music an appeal to the feelings would fain discover a meaning in the minutest figure or m o t i f, thus endowing the musical interval-play with a life of its own. And this latter points the way to the „E i n f ü h l u n g" into a musical composition.

Let us accordingly ask ourselves whether the melodic intervals of even the unison of the choral have potentialities of expression — whether they actually embody an expression of their own? The answer to this question is not so simple, if only because, although the meaning and appeal of the intervals springs from a harmonic basis, or, to change the image, arise out of a background suggestive of a rich counterpoint, they nevertheless lack the support of a harmonic accompaniment.

On the other hand, the lack of various modes of expression in which modern music revels makes it all the more grateful a task to explore the means at the disposal of the ancients and allow them to act upon our own feelings. In this spirit I would essay an aesthetic criticism of the tonic intervals.

In the form we now know it, the Choral possesses only d i a t o n i c intervals. The chromatic gamut, with its rather unrestful appeal to our scale of emotion, and capacity for lashing passion to fury, is foreign to the very spirit of liturgical music. The Choral exercises restraint over itself even in the use of the diatonic gamut, inasmuch

as the fifth is its greatest regular interval and sixths and octaves are rare exceptions.

Not every piece taken at random will serve for testing the emotional moment of the intervals. To begin with, the recitative of the priest's share of the songs and psalmody has to be dismissed from the extensive order of typical melody. Typical antiphons of the Office would only come into question where the original form of the air could be fixed with certainty, or other reasons favoured the selection of this particular type. The tractus-airs in the Mass, various Alleluia-verses as well as the graduals demand special caution. The province of our investigation that remains is accordingly that of the original melodies of the Massantiphons: Introit, Offertory, Communion.

84. An external influence that may have affected the formation of the intervals in a minor degree is to be found in P e n t a t o n y i. e. in the use of the five-step scale excluding the semitone steps as exhibited by the *Communio* of the 1. Nativity Mass with the gamut *d f g a c* and the Magnificat-antiphon for Tuesday of the 2. Advent week with the gamut *f g a c d*. Pentatony may serve as the frame-work of the melody in quite a few instances e. g. the Introit of the 2. Sunday in Advent and the 3. Nativity-Mass and in the Offertory of the last-named. In the Magnificat-antiphon on Ascension Day the gamuts *c d f g a* and *d e g a b* appear one after the other.[1]

According to the Papaclika of Messina written in the XV. century, the signs used in the Byzantine neuma-notation were the following: Somata, which as "bodies" only move seconds up or down, and Pneumata, which as winged "spirits" travel up or down in intervals of thirds and fifths. For the interval of a fourth there was no special sign.

85. In this place the composition of the q u e s t i o n claims our attention. The tension proper to a question — the expectation of the answer, the craving of truth, — finds natural expression in a rising tone. The question closes with an ascent of a second — mostly a semitone — in the lections. T. Mies (Grbl. 1920, 33 sqq.) distinguishes two orders in the setting of the remaining questions. In the first the voice ascends at the end of the interrogative phrase, even when the latter coincides with a main section, sometimes, indeed, with the close of the air. Examples are the 1, Section of the Introit of Sexagesima as far as *Domine* and the 1. section of the Benedictus-antiphon for the 8. Sunday after Pentecost. The second order has descending endings, but raises the pitch at the interrogative pronoun, thus for example, the Introit for the 4. Sunday after Pentecost raises the *quem*, occasionally also the verb immediately following, e. g. in the same Introit *a quo trepidabo*? This second order, with its „abbreviated query", as Mies calls it, presents many more examples

[1] Mus. s. 1917, 119 sqq. and 154 and Grbl. 1918, 41 sqq.

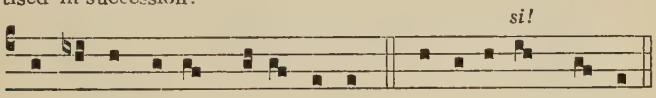
in the Choral than the first. In the Psalmody the question is indifferent. From the point of aesthetic criticism the following rule holds:

General principle: The greater the emotional tension, the wider is the space of the intervals. Moreover, ascending intervals denote greater tension than descending ones.[1]

Descending intervals partake of a softening, mollifying influence, as indeed the Choral in general[2] forms its closes on the descending scale.

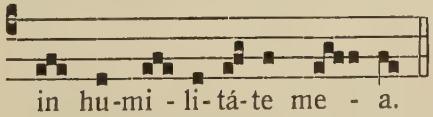
86. Tone and Semitone. The simplest mode of the raising or lowering of the pitch of the voice is by second-intervals. These are the expression of the moderate, the serene, occasionally of assurance and power. Thus the air of the *Kyrie* after the Introit *Requiem* with its seconds-intervals moves steadily on in the mood initiated in the *Kyrie,* a mood of quiet resignation and assured belief. Even the Introit shews a predilection for seconds-intervals. Certainly the last-named *Kyrie,* with its fifths and ascending air, furnishes an astonishing intensification of the mood, as though the singer would storm the gate of Heaven with his cry for mercy; but the succeeding seconds-intervals again bring relief of the tension.

To awaken the sense for the difference of full-tone and semitone, the following fragments of *Asperges II* should be practised in succession:



The first air sounds soft and supplicative, the second virile and decided.

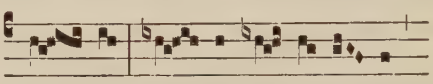
The more the semitone interval is emphasized, the softer the air sounds, as in the following close of the *Communio* of the 20. Sunday after Pentecost:



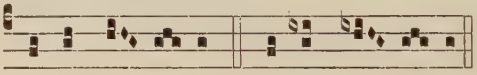
[1] H. Kretzschmar in Peters-Jahrbuch 1902, 47 sqq. and 1905, 75 sqq.
[2] B. Rietsch in Peters-Jahrbuch 1911, 15.

Just this semitonal close *fa-mi* or the close with the lesser third *sol-mi* acts so calmingly in the 3. and especially in the 4. mode, whereas the rarer ascending close with *re-mi* indicates greater tension. In the 5. and 6. mode the Choral almost anxiously avoids the ascending close with the rising intonation *mi-fa* (see p. 218). The closing note of each of the last two has a fulltone both above and below it, and this is what gives the force and decisiveness to these modes.

In the Introit for the 14. Sunday after Pentecost, the first passage closes its beseeching, nay, vehement prayer with *si-la*, while the next passage introduces the thought "better one day in Thy tabernacles than a thousand".

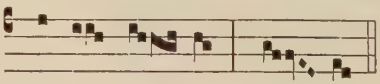


In the *Communio* for Passion-Sunday the indirect tritone *f g a b* is used twice ascending and twice descending. This practice of the Vatican Gradual may be compared with that of Pothier of 1895. How harsh and discordant does the former sound, as though it would make us fellow-sufferers with Our Lord in the sacrifice of His Body presently to be made. Moreover, the air labours in its ascent, as if to gather new strength after every stride of a tone: *f g, g a, a b*.



Here the circumstance may be recalled that in the prelude to the II. Act of his *Fidelio*, Beethoven describes the gloomy dungeon in which Pizzaro lets his victims languish by three-tone intervals.

The Choral possesses a further means of obtaining sharper accents even for seconds-Intervalls in the Pressus and related forms, when they repeat themselves. The subjoined passages from the vigil of SS. Peter and Paul also sound harsh and by this character seek to recall the violent death of S. Peter on the cross:



If the air tarries upon a (deeper) note within the sphere of melismatic movements, an oppression of the mind is mostly intended to be conveyed — a want, a suffering; thus in the Gradual on S. Stephen's Day, at the words *salvum me fac;* again in the Offertory for the 3. Sunday in Advent and the Introit for the 23. Sunday after Pentecost at *captivitatem* and the Offertory for Tuesday of the 2. week of Lent at *iniquitatem*.

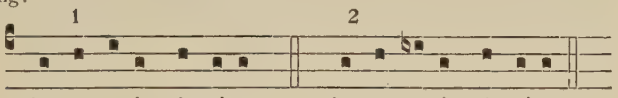
87. Large and small thirds behave in the same way as the corresponding seconds-intervals. But the large-third

sounds bolder and more decided and confident in comparison with the tone-interval (see the 2 *Qui tollis* of the 1. Mass, p. 114 sq.) Small third and semitone interval express but little difference. Both sound tender and reverent, often sorrowful as in the Communion for the Holy Innocent's Day:

plo-rá - tus et u-lu-lá-tus, plo - rans

and in the Offertory for Palm-Sunday at the words "I waited and I would have pity, and there was none, I sought if there were any to comfort me". The Communion for Holy Tuesday has a similar effect and the first passage of the Benedictus-antiphon for the 8. Sunday after Pentecost.

The first time, the air sounds confident, the second time beseeching:

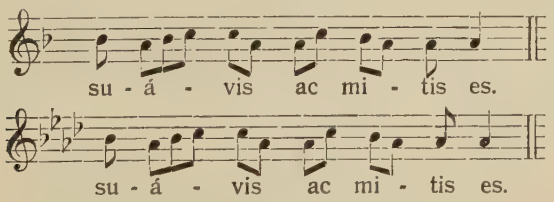


do-na e-is ré-qui-em. do-na e-is ré-qui-em.

In the preface the single passages and sentences always start on small thirds.

Let the reader sing a large third; the small third then seems by contrast the symbol of our nothingness, of the humility that ought to fill us in God's Presence, and that of His holy mysteries. Good subjects for this exercise are the Introit for Maundy Thursday with permanent *b* ♭, whereas the psalm has *b* ♮, also the Offertory for the 1. Sunday after the Epiphany.

Here then follows a passage from the Introit for the 16. Sunday after Pentecost, according to the Gradual version, and interprets the passage in whole tones and large thirds:



su - á - vis ac mi - tis es.

su - á - vis ac mi - tis es.

The tender and intimate character of the 1. setting would be sacrificed by the whole tone and large third-intervals of the 2.

When 2 thirds-intervals follow in the same movement consecutively, their effect varies according as they involve the bright major chord, as in *Agnus* 1, or the solemn minor chord as in *Agnus* at *mundi*.

The descending third implies a decline of energy, but sometimes also the gathering of fresh energy for a fresh ascent, as in the Gradual of the Mass *Cognovi* at the passage *mansuetudinem* (p. 125).

A large number of Choral-airs employ only seconds and thirds-intervals and nevertheless make a profound impression with these humble means. One cannot sing Agnus 3, Agnus 4, Mass 16, the Offertory for the festival of the Raising of the Cross, the *Popule meus* with *Agios o theos* and especially the Offertory for the 3. Wednesday in Lent without deep emotion.

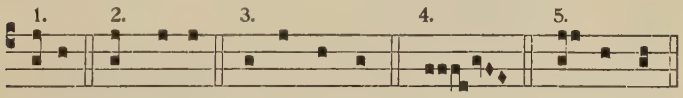
What poignant lamentation assails the ear from the Communion for Holy Tuesday, with its predilection for semitone intervals and small thirds. Not till near the close does a single fourth occur.

88. The Fourth anounces ascending something great, significant, festive. In the Communion for S. Andrew's Day the call: "Follow me!" sounds as a solemn challenge. No fewer than 4 fourths occur in this first short passage. The fresh lead with fourths at *at illi* with its lingering upon the tenor reveals the indomitable spirit of the Apostle, prepared for any sacrifice. Joyful astonisment before the great works of God breathes in the fourths-intervals of the Introit *Mihi autem* for the Feast of the Apostle. God, who had chosen the whilom fishermen for his friends, had heaped wonderful *(nimis)* honours and conferred upon them princely powers over His Church.

It is significant that the great O-antiphons before Christmas start with the fourth, the upper tone of which is actually intensified, and that in the touching Advent-supplication *Veni*, the fourth recurs. Such is the form of invocation of the everlasting Wisdom of Heaven, and when the Godhead returns to Heaven (*Ascensio* 2. Magnificat-antiphon), a similar air sounds forth. — The Alleluia-versicle of the 2. Nativity-Mass, which lauds the sovereign grace and power of the God-Incarnate, also abounds in fourths. The subject no doubt proved the stimulus to the vigorous air of the *Alleluia* and its *Jubilus*. The same

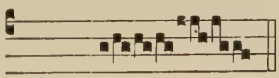
holds for the Alleluia for Friday after Easter with its versicle: God is King. In the Antiphon *occurrunt turbæ*, which is sung during the Palm-procession, the word *victori (triumphanti)* bears a fourth-interval. — In the Introit for the Epiphany the rising fourth occurs at the significant word *dominator* and the descending fourth at *potestas*. The fourth on *et* finds its solution in the *regnum* that follows.

The effect of the ascending fourth is different according as the upper note is specially accentuated or not. In the subjoined examples the increase of the energy is undeniable: 1 exemplifies the fourth in a closed neuma, but with the prolongation of the upper note on the same syllable; 2 with repetition of the upper note on one several syllables; at 3 their notes are distributed on two syllables, the second of which is accented; at 4 a new neuma begins with the upper note; 5 finally shows the fourth again in a closed neuma, but with prolonged upper note on the same syllable:

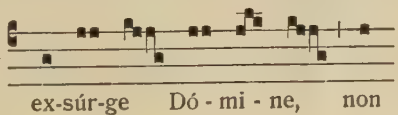


The greater the prolongation laid on the upper note, the more vigorous does the fourth resound. The latter case occurs most frequently in the Choral, especially in the tractus-airs. Nor are prolongations with *Bistropha* and *Tristropha* uncommon (see p. 31). Also compare in the Gradual for the 13. Sunday after Pentecost the passage under *tuorum* in the *Corpus*.

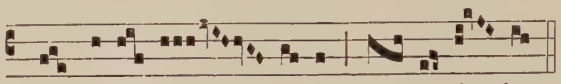
Moreover, the prolonged fourth is frequently prepared for by a double to treble *clivis*, as though the singer would gather power for his ascent, as in the last Tractus-versicle for the 3. Sunday in Lent. As the ascending



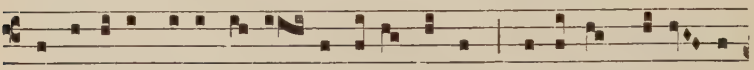
fourth shows a predilection for prolonging the upper note, so the descending fourth prolongs the lower note, as may be seen in the example below and others (p. 37 sq. and 45[1]. In each case the fourth gains in power. If the prolongation be omitted, descending fourths sound rather flat, and equally so when the upper note is prolonged (see p. 45 *confitebor)*. But if the upper note be quickly picked up again, such passages acquire vehemence, as in the close of the Gradual for Septuagesima:

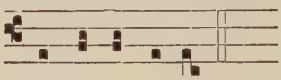


But descending fourths may hurry the air forwards as in the following passages from the Offertory for the Christmas vigil:

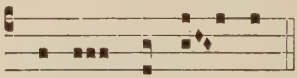


When ascending and descending fourths follow in succession, the air attains a great swing. The apprehension of a sudden, shriftless death receives stirring expression in the Responsory *Emendemus* for Ash-Wednesday through these very fourths:



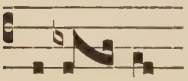


Occasionally a fourth-interval broken by a pause helps to bring out a contrast. Thus the Magnificat-antiphon for the 9. Sunday after Pentecost closes with *g* on *gentibus* in the first passage "Mine house shall be called a house of prayer for all people" but the *vos autem* leads with the upper *c* (Cf. p. 51). If two ascending fourths succeed one another, then as a rule the second leads on the upper tone of the first. Such passages embody deep emotion:

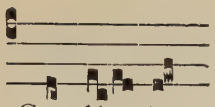


The immediately following fourths after *montes* in the Tractus for the 4. Sunday in Lent doubtless aim at a tone-painting effect. Such a thing as two descending fourths in immediate succession hardly occurs in the Choral.

89. The relation of fourths to thirds. Comparing the commencements of the Introits for the 4. Sunday in Lent and the 3. in Advent, we find the leading principle confirmed, viz. that wider intervals betoken a greater emotional tension.



Here the approaching Easter-festival with its jubilation is announced. .



Here the serene, childlike joy of Christmas is announced.

The comparison of fourths and thirds in one and the same piece is, however, still more instructive. The Introit for the 2. Sunday in Lent is an example. In the 1. double-phrase the singer addresses fervent prayer to God for His mercy. In this passage small thirds and semitone intervals preponderate. Only the large-third at *miserationum* and the parallel passage *misericordiæ* denote the climax of this passage. But now the singer's mind is turned to the menace of his people. His supplication grows more vehement, the range of the air extends, at *ne unquam* the first fourths set in and accumulate. Liberate us at last! he cries with the passion of his heart. Not less than 4 fourths are employed here.

The development is analogous in the Communion for Holy Innocents' Day. Following upon thirds and semitone-intervals of the type described at p. 82, fourths-intervals give expression to the inconsolable grief of the mothers at *noluit consolari*. As in the one case the sorrow attains a climax, so in the other does joy, in the air of the mystic Easter-Introit. The fourth sets in in the second part at *mirabilis*.

In the Tractus of the Mass *Intret* — a piece employing typical forms in the main, at the words *in lacrimis* we hear semitones and small thirds, but at *gaudio* we have fourths.

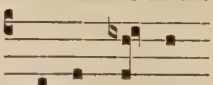
One of the most beautiful examples of studious augmentation is afforded by the Alleluia for Holy Saturday (p. 45). Tenderly, almost diffidently the singer starts on the small third, almost as though his heart failed him to strike up a melody that had not passed his lips so long. But now the melody prevails and soars aloft. Twice it subsides as though to gather new power, but then it mounts — to the fourth *g—c*. Now the aim is reached. The *Confitemini* sounds forth in triumph. The fourths multiply in the song of gratitude for God's mercy. The singer can hardly contain his emotion, it is consummated in the last neuma of the *Alleluia!*

90. The Fifth. If the fourth bear the burthen of great things, the fifth even more so. It is the expression of the profoundest experience of the soul, whether serene felicity, unshakable confidence, holy awe, overmastering sorrow, passionate agitation or righteous indignation.

S. Andrew sings of the deep j o y that overcomes him:

Even the start: — a fourth from the close of the preceding word — is the presage of great events. All the yearning of the child of Israel, the yearning of man's heart for light and comfort, for truth and love is assuaged: we have found the Messiah. — The Child is greeted at the commencement of the 3. Nativity Mass with a fifth, "For unto us a child is born; unto us a son is given".

It is fifths that resound to the Hosanna-cry on Palm-Sunday to thank God for having called His wondrous light "out of darkness" (Communion for Thursday after Easter) to the jubilation of the Saints in the Gradual of the Mass *Sacerdotes tui* and the joy in the Word of God (Conclusion of the Introit *Loquebar* . For the commencement of the Introit and Offertory the subjoined motive is a favorite. In an expanded form it recurs at the commencement of the *Alleluja* for Easter-Tuesday and the beginning of the Alleluja-versicle for the 16. and 20. Sundays after Pentecost.

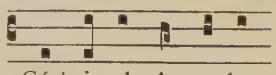


The Alleluja with its Versicle exhibits the chief predilection for the fifth, as though the singer would indicate that although God is exalted above all praise, he nevertheless tenders his oblation. Exuberant joy and heartfelt gratitude find their natural expression in wide intervals, and it is not by chance that among all the Alleluja-airs there are only 3 which exhibit no wider intervals than thirds.

The *Alleluia* in the Mass *Sapientiam* is rich in fifths. Christ Himself here invites if not challenges the righeous to feast and rejoice. In the same spirit the *Alleluia* for Sunday after Ascension Day rejoices in the felicity of the souls in the return of the Lord. The use of fifths in the

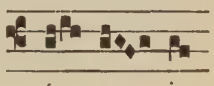
Alleluia *Virga Jesse* (Votive Mass of the Mother of God from Candlemas to Easter) and *Justus germinabit* (Mass of the Holy Fathers is the reflexion of the joyous tone of the text itself.

Lastly the Angels as ministers of joy are signalized by the use of fifths. Such airs as the following are favorites:

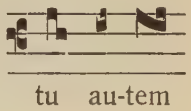


Thus at the feast of the Annunciation (2. Magnificat-antiphon), the Feast of S. Gabriel (1. Magnificat-antiphon), S. Raphael (2. Antiphon) and the Christmas Lauds (2. and 3. Antiphon).

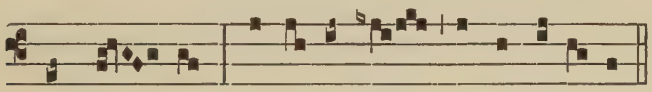
Resolute belief breathes in the Communion for Holy Wednesday. The lamentations of the first two sentences are set to seconds-intervals and thirds, with the close:



but then the 3. phrase chimes in "But Thou O Lord art everlasting"



and the 4. phrase again emphasizes the *tu*, likewise by help of fifths:



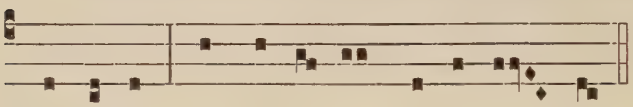
In what strong relief are the contrasted elements here set, and what invincible expression of faith flows from the twice repeated *tu!*

The fifths of the Gradual for the 4. Saturday in Lent also are the expression of confident belief ("Yea, though I walk through the valley of the shadow of death I will fear no evil; Thy rod and thy staff they comfort me") — the Introit for the Sunday before Corpus Christi ("The Lord is my shepherd") — the Gradual from the Mass *statuit* ("the adversary shall not prevail against me") — the Introit for the 4. Sunday after Pentecost ("whom shall I fear, my enemies are powerless . . .") — the Introit for Friday before Palm-Sunday ("In thee O Lord, do I put my trust; let me never be ashamed").

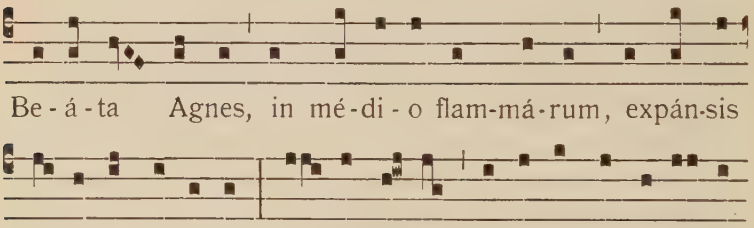
Also the beginning with the fifth, as in the Introit to the feast of the Conversion of S. Paul ("I know in whom I have believed") — in the Gradual versicle for the Sunday after Corpus Christi ("Lord, release my soul") are expressions of this confidence.

Holy awe before the Majesty of God and the serene prospect of being speedily joined to Him, which constitute the yearning of her soul, are the qualities exemplified by S. Agnes in the two Magnificat-antiphons. (S. Andrew breathes his marvellous devotion to the Cross in like words of love (2. Magnificat-antiphon).

"With hands raised in supplication S. Agnes prayed":



The 1. Magnificat-Antiphon grows into a veritable song of triumph. Here is the beginning:



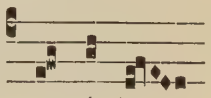
And the Gradual-versicle in the Mass *Intret* praises the marvels wrought by the "right hand of the Lord", while the Offertory of the Mass *Protexisti* calls the heavens to praise the Divine Power, using a fifth with three quick successive fourths. The fifths are also called in to express the holy awe inspired in us in various Alleluia-versicles Thus in the *Alleluia* for the feast of S. Marius and his Companions ("Great is God in His Holy Places"), in the *Alleluia* for the 8. and 15. Sundays after Pentecost ("Great is the Lord"). The fifth at the word *hodie* at various festivals (2. Magnificat-antiphon at Epiphany, Pentecost, SS. Peter and Paul) is doubtless also meant for the expression of wonder. The beginning with the fifth in the Communion for All Saints strikes the ear like melody from another sphere.

What intense supplication is borne to Heaven in the Gradual for the 13. Sunday after Pentecost:

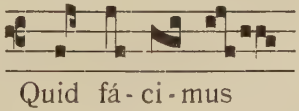
"Forget Thy poor not utterly!"

In the *Alleluia* on S. Michael's Day, the cry "let us not all perish!" obtains an awe-inspiring character precisely through the employment of the fifths. What force is embodied in the prayer "deliver me not over to mine enemies!" in the Communion for the Friday before Palm-Sunday or in the Gradual-versicle for Friday in the Quatember of Lent "give ear unto my prayer" or the commencement of the Introit for the 13. Sunday after Pentecost "Lord, see to Thy Covenant"!

The fifths have a plaintive character in Agnus 2. as well as Agnus 12, 13, 15. The fifth-beginnings in the lamentation of David over Saul and Jonathan (Magnificat-antiphon for the Saturday before the 5. Sunday after Pentecost) at the words *quomodo* and *Saul.*

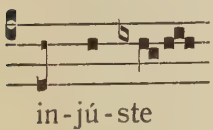


For an example of agitation that may be called stormy, take the responsory *Collegerunt* with its air from the words *ab illo ergo die cogitaverunt* and the subjoined passage.



Here the unrest of the spirit is augmented to the degree of desperation.

In righteous indignation a Blessed Virgin and Martyr sings (Communion of the Mass Loquebar)



"They have sinned against me unjustly." The fifth has a similar effect in the Communion of the Mass *Me expectaverunt* to the words: "my soul hateth every sin".

Occasionally contrasted effects are emphasized by means of the fifth-lead. Thus the Communion for Monday after the 3. Sunday in Lent closes with the words:

"if the Lord turn away the captivity of His people" on low *f*. But at the words "Jacob rejoiceth" an exultation breaks forth such as we should scarcely expect in a Lenten song.

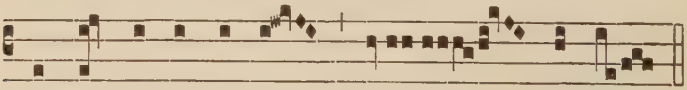
In the Alleluia-verse for S. Martin's Day the first part deals with the departure of the saint and the second part with his reception by the angels. — In like manner contrasts are emphasized in the Benedictus-antiphon for Thursday after the 3. Sunday in Lent *(Dei: et)* and in the Magnificat-antiphon for *Septuagesima (Conduxit — Ite)*. Cf. also p. 51.

91. In combination with thirds and fourths the fifth proves a most active energizer, as the following examples demonstrate:

In the Offertory for the 12. Sunday after Pentecost, after a solemn introduction Moses prays to the Lord:

"Why, O Lord, art thou wroth with thy people?"

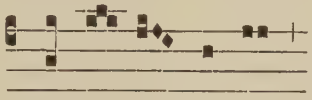
Observe the cumulation of the pressus and tritonus. The matter is one of life and death. The heart of the supplicant beats faster and faster; ever more beseechingly he cries "assuage the anger of thine heart!" Now with a mighty effort he storms Heaven with the cry:



Very different is the mood in the Communion for the vigil of SS. Peter and Paul. Here all is inward and serene, nevertheless, the emotion is mounting. How submissive the response of S. Peter: "Yea Lord, thou knowest all things; thou knowest that I love thee", above all in the

prolonged *tu* (fourth). But even more fervent, more faithful and confident is the repeated *tu* with its fifth-lead and its gentle melody.

The Communion for S. Stephen furnishes a further example of intensification. The stones hail upon the Arch-Martyr. But for him there exists only "the heaven open and the glory of God, and Jesus standing on the right hand of God". To Him he sends his last prayer. As his Master on the Cross had cried with a loud voice: "Father, into thy hands I commend my spirit", so S. Stephen too, with all his power:



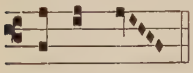
At the last he can but whisper. But he is urged to yet another prayer, a prayer for the men who are stoning him. Now the air proceeds in seconds and thirds about the final, and deep below as far as *d*. At the last words the intervals do not exceed seconds, the music too seems to expire.

Such examples of logical development and psychological application of the intervals are shining proofs of the art-quality of the Choral.

A sketch of this development by reference to some examples will not be out of place.

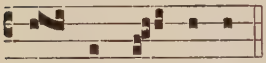
Communion of the Mass *Me expectaverunt:* 1. part: thirds, 2. beginning with fifth, 3. fourth. — Communion on the festivals of SS. Marcellinus and Companions: Beginning with third, then fourth, in the 2. phrase fifth, then fourth, third and to conclude "but they are at peace" seconds, small thirds and semitones. Likewise the Communion on the festival of the Holy Martyr S. Ignatius. — Communion on Sunday after Epiphany: 1. part: thirds (lamentation of the Mother of God), 2. (Response of the boy Jesus) fourths, and at the word *oportet* ("Knew ye not that Imust be about my Father's business?") fifth. — Gradual at the Feast of S. Laurence: 1. thirds, 2. fourths; verse; fifths. — *Kyrie* 13: *Kyrie* thirds, *Christe,* fourths, last *Kyrie* fifths. — The last three Kyrie-invocations exhibit the predilection for the closed ascending fifth, likewise Kyrie 3, 4, 14, and *ad libitum:* 3, 6, 9 or the fifth-beginning in *Kyrie* 6, 17 and *ad libitum* 1, 5, 11, by means of which the cry for mercy grows more entreating and insistent. In various graduals of the 1. 5. and 7. mode the verse introduces with a fifth and thereby with an intensification.

Occasionally we observe that the air, after sounding the fifth, marches down the steps of this interval, or reversing the process gathers the seconds-intervals into a closed neuma:



Ho-sán-na.

in *Sanctus* 11 with extension at in *nomine Domini.* Likewise in *Agnus* 12: *peccata.*



ec - ce Dó - mi - nus

Introit for 2. Sunday in Advent.

Like *Kyrie* 7: *a—d, d e f g a, Credo* 4.

The fifths of the *Credo* 4 can hardly count as expression of spiritual experience, any more than those of *Gloria* 2. The fifths occasionally have an e m p t y character, so to speak, especially when we are left long in uncertainty as to their harmonic significance or their major or minor character, as sometimes happens with pieces in the 7. mode.

One reason why d e s c e n d i n g fifths have forfeited their full interval-value is that we are in the habit of using them for the conclusion of every recited sentence.

After what has been said, it may not be too bold to argue that the use of the fifth is almost always to be referred to an intensification of emotion in the classic period of the Choral, and in rare cases to the straining after tone-painting. But this does amount to saying that wide intervals are the sole means of expressing great tension of the feelings.

92. A further means of expression that may indicate powerful intensification of emotion is the s t u d i o u s d i s c l o s u r e o f a g r e a t compass. It appears (partly with avoidance of wide intervals) in the 2. *Jubilate* of the Offertory for the 2. Sunday after the Epiphany, further, in the 2. Magnificat-antiphon for Christmas with the fourfold *hodie.*

The air of the 1. *hodie* returns at the 3. *hodie* and at *lætantur.* The 2. *hodie* exhibits the same air in an abridged form. The 4. *hodie* with its great swing and the soaring of the air at *dicentes* creates a tension which finds its peaceful and placid resolution in the *Gloria.*

Wonderful gradations are also discovered in the interaction of the verses of h y m n - s t r o p h e s. Cf. the hymn for the Epiphany in the 3. mode p. 103 sq. The Choral has a predilection for the gradation from *b* ♭ to *b* ♮, *c, d* and *e.*

The imposing Communion for A l l S a i n t s calls for special notice, with its brilliant gradation at the 3. *beati* which gains in power and expression by the return-movement to the second *beati.* Observe that the air has worked its compass up to *ja* with the second phrase on the third, so that this 3. repetition soars aloft in triumph, unlike the second, from the fundamental, but from the third (in the major triad up to the great seventh).

The original movement develops to its goal by augmentations like these, the separate sections assemble in relations of subordination and domination, become integrated into a single whole and are comprehended by the hearer in their relative functions.

In the cases noted, the accessory of repetition of particular words of the text *(hodie* or *beati)* plays a part, by means of which the relation and connexion of the several ideas is expressed. When such a foundation is lacking, the repetition of melodic or rhythmic motif furnishes a substitute.

Cf. the last *Kyrie* of the Masses 2, 3, 4, 6, (7), 8, 9, 10, 13, (14), 17 and the Gloria-airs p. 114 sq.

93. The Sixth certainly occurs on the initial page of the Gradual in the Introit for the 1. Sunday in Advent at the text "My God, I put my trust in Thee", but the peculiar nature of the Choral as liturgic music implies that this "interval of sensibility" as the sixth has been called, should be most sparingly used. As in this example, it only occurs descending as a large-sixth. Moreover, the intervals are separated by a pause as in the 1. strophe of the Pentecost-sequence and the stormy Benedictus-Antiphon for the 8. Sunday after Pentecost. Only in the *Alleluia* of New-Year's Day does it occur as a closed neuma. — It never occurs as closed neuma in the ascent, but may occur as small sixth as for instance in *Kyrie* 1. at the transition to *Christe, Credo* 3 *(mortuorum, Et vitam) Gloria* 14 *(miserere nobis, Quoniam)* or as large sixth, e. g. in the responsory in the 2. Gradual for Saturday in Ember Week in Lent *(noster, aspice)* and in repetitions of the same formula on the 11. Sunday after Pentecost, the Feast of S. Aloysius and the Vigil of S. John Baptist.

Octave. The rare octaves, which never occur in the Choral as closed neumas, cannot have the special capability of expression claimed for them; in the *Ite* 2 (repetition of the rich initial neuma), *Credo* 3, at the *Amen, Kyrie* and *Gloria* 8, and *Sanctus* 14, external effect is the obvious aim. Only *Kyrie* 4 of the *Cantus ad libitum* and a few beginnings in the Pentecost-sequence can be regarded as expressions of urgent supplication. None of these octaves can be traced further back than the XI. century.

Kyrie 10 exhibits a *septime* in the very exceptional beginning in the transition from the last to the last-but-one *Kyrie* in the Gradual and Antiphonal.

94. Tone-Painting. Though less current than the term "Word-Painting" the former is quite as logical, if not indeed more so.

As already indicated, we may be in doubt in particular cases whether we are dealing with the expression of emotion or with a tone-painting such as the Choral not infrequently presents. What Beethoven noted on the score of his Pastoral Symphony applies here: "Rather the expression of emotion than painting". Tone-painting seeks to create musical reflexions of natural phenomena by means of suitable agencies.

95. Extensive descriptive passages are uncommon in the Choral. The Gradual *Dirigatur* may serve as an example (Saturday of Ember-Week as well as 19. Sunday after Pentecost). The subject of the text is prayer, which should penetrate to the face of God like incense. From the fifth at the start, the air now proceeds to paint the ascent of the incense-clouds to which prayer is likened, higher and ever higher, and in the 2. section "let the supplication of my hands be as an evening sacrifice" the supplicant raises his arms entreatingly for the favour of Divine grace. But the emotional element is nowise lacking; in the 2. part of the air at least an augmentation of the tension is perceptible. Taken as a whole, this Gradual refutes the assertion that unsophisticated, unisonal recitative without instrumental accompaniment furnishes so much as the material for tone-painting-attempts.[1]

The Offertory for the Ascension also refutes this contention. Solemnly the melody rises by seconds-intervals from the first two words of the final to the octave, the culmination of the whole piece enlivened by the initial *porrectus* and the two *quilismas*. Songs of jubilation accompany the Ascension. Well the air does to reach forth to the fifth. The *do* resounds in triumph to the 4. word with its submergence in the Fourth. The succeeding passage is also filled with this festal joy by help of parallel motives.

The Communion for Saturday in Ember-Week of Advent contains a forcible picture of the giant — *gigas* — who "goes his way rejoicing". This rejoicing was possibly what most appealed to the composer. In the same way the Gradual-verse of the Mass *Me expectaverunt* may be taken as an imitation of the purling of the stream of grace it indicates, as well as a reflection of the joy it sheds into the sanctified soul. In the *Alleluia* of the Mass of the Holy Abbots, the just is likened to the cedar, aspiring to the high, spreading its branches to the wide and sending its roots to the deep. — In the Gradual-verse for Sexagesima to the text "as chaff before the wind, the angel of the Lord scattering them", the air surges as lashed by storm.

The Communion of Pentecost with its fifths and the fourth that mounts to high & pictures the roar of the storm. The *Corpus* of the Gradual for SS. Peter and Paul symbolizes the world-dominion of the Apostles and of the Apostolic Church by the wide intervals employed. — The insertion with the fifth at *super* and the ascending and descending fifths at *terram* carry on the symbolism. — The 2. section of the Introit for 2. Sunday in Advent symbolizes the majesty of the Voice of God.

In the Offertory for Holy Wednesday the singer witnesses the continual approach of fresh adversaries; they surround him in hosts,

[1] Klauwell, *Geschichte der Programmusik* (Leipzig, Breitkopf & Härtel 1910) p. 10.

their threats and onset grow ever more menacing, the need is direst. "Save me, O Lord!" cries the sinking heart.

It is the standing merit of such passages that tone-painting *per se* has not been the object in view, but only serves as a means of augmenting the expression of emotion.

The Gradual-verse for Wednesday after the 3. Sunday in Lent furnishes the most speaking example of extensive tone-painting, The text is "Fear came upon me and trembling which made all my bones to shake". Is it intended that after the peaceful section preceding, the wild cry of agony should be expressed by the fifth at high *f* with the air ranging convulsively from heights to depths, or is the turmoil of the soul to be symbolized by the accumulating pressus? All is in a tumult of pain and fear, and the melody races past f^1 to g^1 and a^1 at *omnia* (one of the greatest gradations), past f^1 g^1 at *ossa* and then dins the f^1 upon the ear. At *anima mea* and *valde* the powerful emotion still throbs on. (Cf. also p. 49.)

In other passages we have what might be likened to "applied art" as contradistinguished from "high art", in the mere accentuation of a point or ideas.

Thus in the example *adhaesit* (p. 243) the air makes 4 efforts to soar aloft, but collapses after each; it resigns itself: "our body clings to earth". — Again, the beginning of the Alleluia-verse for the 8. Sunday after Pentecost, with the theme "Great is the Lord".

96. Most frequent are the cases in which only a s i n g l e word has to be emphasized. H. Bewerunge[1] has collected these industriously in the Gradual and Antiphonal, but without always laying sufficient stress upon the frequent connexion of tone-painting with the expression of emotion.

In the sequel the most important examples from his collection are brought forward and a few others added.

Height in regard to s p a c e is symbolized by height of pitch; thus at the words *super* (2. Ant. for 1. Christmas Vespers, Communion at Ascension, *in altis* (1. Gradual for Quatember-Wednesday in September), *in coelo* (*ibid.* and the offertory for S. Laurence's Day where the word *ibi* is to be noticed = there, viz. in Heaven), *ascendit* and so forth (Benedictus-Ant. for Ascension, Offertory on S. Michael's Day) *levavi* and so forth (Magnificat-Ant. for Monday of the first week in Advent, Tractus for the 3. Sunday in Lent) *palma. cedrus* Offertory in the Communion (Doctorum), *montes* (Tractus for the 4. Sunday in Lent).

[1] On Word-painting in Plain-song see Grbl. 1915, 19 sqq and 89 sqq and 100 sqq.

High pitch is also used to interpret l i g h t and s h e e n; as at the words *sol* (Communion from the Mass for a Bishop and Martyr); *gloriam* and so forth (Introit for 2. Sunday in Advent, Offertory for Christmas Eve). -- In "notes of highest pitch" the master of the feast expresses his astonishment at the good wine having been withheld so long. Pleasure is likewise symbolized by notes of high pitch, inasmuch as joy exerts a tonic-effect on the muscular system. At other times, pleasure is rendered by richer cadences, reflecting the overflowing nature that often marks pleasure; for example at the word *laetitia* and so forth (Introit for 2. Sunday in Advent, Offertory from the Mass *Loquebar*, Introit *vultum tuum, jucundare* (2. ant. for 1. Sunday in Advent).

D e p t h in point of space is symbolized by depth of pitch; as in *Cecidisti* (Magnificat-Ant. for the Saturday before the 3. Sunday in October), *descendit* (Offertory for Easter-Monday), *de ventre inferi* (3. Lauds-Office for Holy Tuesday), *adoraverunt* (B. A. for Friday after Easter), *curvabitur* (M. A. for Saturday before 3. Sunday in Advent).

G r i e f, likewise, is symbolized by deep pitch e. g. *dolentes* (Communion for Sunday after the Epiphany).

G r e a t n e s s in point of E x t e n s i o n or of S p i r i t is symbolized by widely separated intervals and rich cadences of melody (frequently with *Quilisma*) e. g. at *magni* and suchlike words (2. Magnificat-Ant. for the Circumcision, the Introit to the 3. Nativity-Mass, the Alleluia-verse for the 15. Sunday after Pentecost), *Dominus* (Communion for 1. Sunday in Advent, 1. Ant. for 4. Sunday in Advent, *Tractus* for 4. Sunday in Lent).

M u l t i t u d e, S i z e, Q u a n t i t y are emphasized by a particular pitch or a greater bevy of notes, e. g. *omnes* and such terms (2. Magnificat-Ant. for the Circumcision, Magnificat-Ant. for Sunday before the 1. November-Sunday, Gradual of the 3. Nativity-Mass, Introit for Quatember-Friday in Lent, Introit for 7. and 21. Sundays after Pentecost, *universi* (gradual for 1. Sunday in Advent), *plenum* (offertory for S. Stephen), *replebitur* (Benedictus-Ant. for Monday in the 3. week in Advent), *emini* (Offertory in the Requiem), *abundantia* (Gradual for the 4. Sunday in Lent, *copiosus* (Introit for the 16. Sunday after Pentecost.

For the setting of an exclamation and the treatment of sudden and astonishing circumstances see p. 51.

The delight in his art sometimes beguiles the composer into emphasizing or favouring a word at the expense of the due logical accent. Thus in the Alleluia for S. Agnes the word *Clamor* marks the melodic climax of the whole piece, as though the desideratum were to echo the tumult of voices filling the night-air. Per contra, observe how the composer accentuates the logical climax in the Communion *Quinque prudentes* ("Behold! the bridegroom cometh; up, to meet Our Lord!" see p. 271 sqq.). — Similarly the composer emphasizes not the words we might expect in the Benedictus-Ant. for 2. Sunday in Lent that deal with the Transfiguration, but the words *ascendit in montem* (he ascended the mountain). Also in the 2. Magnificat-Antiphon for the Ascension not the obvious *ascendisti* is the bearer of the logical burden, any more than the picturesque *super* in the Offertory for Ash Wednesday. Such licence is the licence of the artist, but we may add, it is infrequent.

97. But it is not the purpose of the Choral to appeal to sense only. Were that so it would cease to deserve the name of Art. Tone-painting, accordingly plays a subordinate part. Its objective is the soul, the emotions and will, as on the other hand it perceives its vocation in interpreting the experience of the soul and its impressions from the Liturgy.

To appreciate this properly we must bear in mind that plain-song is liturgical prayer and liturgical chant, and pretends to nothing else; hence its value can only be estimated from this point of view.

The liturgical chant must differ from merely religious music, and particularly from profane music, even more than the liturgical vestments differ from our ordinary garb. Consequently, in forming an opinion on the effect of Gregorian chant, we must not apply the same standard as that employed in criticising profane or religious music. It would be unjust and untruthful to do so.

The characteristics of these melodies are those bestsuited to the narrower sphere of the religious life, and more particularly the liturgical life.

Though outwardly limited, yet they are in another respect the most important that human art deals with.

Here too is recognition of joy and sorrow, but the joy is not excessive joy, nor the sorrow without consolation; it is not contention and strife, nor fretful questioning and seeking for all troubles are solved in Christ, the centre of the liturgy; all these human differences cease in the harmony of the eucharistic prayer of praise and thanksgiving, in the sublime praise of the Most High, in Whom Alpha and Omega are *one* thougt, *one* word.

II. Characteristic melodies.

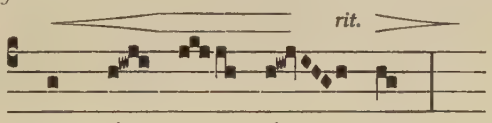
98. Palm-Sunday. A glance at the melodies shows a very wide compass in the Introit with extensive intervals, fifths between *Domine* and *ne*, prolonged fourths at *tuum* and *unicornium*, descending fourth at *defensionem* and the beginning with fourths that govern the whole at *aspice*. The offertory presents a wide compass too, moreover, ascending fourths with prolonged top-note at *cor*, *sustinui*, *consolantem* descending fourths at *expectavit* and especially at *contristaretur* (with prolongation of the deep note). Attention has already been directed to the small thirds and semitone intervals, above all in the 2. Section. At *potaverunt* the Tritonus occurs (see p. 250) also at *inveni* and *meam* in a veiled form. — The Communion, on the other hand, has only seconds and thirds and at *nisi bibam illum* small thirds. How well-judged the choice of these intervals is will appear from the foregoing and following considerations.

Introit. The loud Hosannas with which the Galileans, bearing palms and olive branches, welcomed the Messiah and in triumphal procession escorted Him to the royal city, to Sion, to the citadel of God, have died away: *Hosanna in excelsis! Benedictus qui venit in nomine Domini. Rex Israel!* — Silence reigns. The multitudes have departed. The noise of the street has ceased. The populous city is at rest. Our Saviour is alone — alone with His thoughts and memories, with His hopes and fears. The joy of this festal triumph is succeeded by the apprehension of terrible suffering. The Redeemer sees his adversaries in spirit, how, full of virulence, they contrive plots, evoke a storm, strive their utmost to undo at a blow all the achievement of labours of years. The thought of the terrible death awaiting Him is again presented before His eyes — the excruciating torture, the humiliations, the insults. They are dark shadows, sad forebodings of the evening in the Garden of Olives, forebodings of that night on which He was to suffer yet more, to keep silent, to atone, to shed His blood, — forebodings of the impenetrable darkness that would oppress His Heart when dying on the Cross. With such apprehensions the Introit begins — Christ's prayer to the Father: "O Lord, remove not thy help to a distance", for the gigantic struggle is at hand, the decisive hour approaches. Look therefore "towards my defence, deliver me from the lion's mouth, and my lowness" from the power of my persecutors. A cry from a distracted Heart, a cry of anguish from the innermost soul, an entreaty "with loud crying and tears" (Hebr. 5, 7).

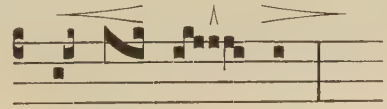
The dignity of a King and the earnestness of a High-Priest are expressed in this melody, but we also hear the lament of one hurried to his death, and the horror which the sight of the future awakens in His soul. Therefore "look upon me, O God" with a look of Thine omnipotence, with an eye of compassion for Thine Anointed, Thy Messenger, Thy Son:

Strike with Thy right hand, save me, set me free.

Save me, Thy beloved, only-begotten Son. How impressively it mounts up on the *me!* Presently the chant dies away in humility, hope and peace, until the verse starts in an outburst of the suppressed fear and agony with the vehement lament: "O God, my God, why hast Thou forsaken me?" Again this thought of death on the Cross, to which His life's path leads without wavering or shadow of turning. With mighty emotion, therefore, Our Saviour speaks in the Offertory: "My heart hath expected reproach and misery":

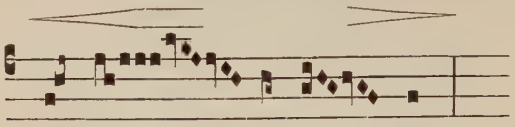


Et miseriam! — as the reward for so much love, this anguish at His Heart! — beating for others only, It is Itself abandoned to an awful void. Hence the word: — reproachful lament; but what an accusation is implied: "I looked for one to grieve with me, and there was none". What bitter sorrow in the brief *et non fuit!* What is not denied to the poorest, what accompanies the wretched criminal to his death, a drop of pity in his dire need — this is denied to me! And the cry of anguish in wrung from the Sacred Heart!



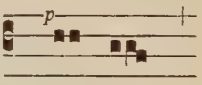
The Heart in such need of consolation seeks one to utter a word of love, who would accord a look of friendship — yet no ray of light penetrates the gloom. — "I sought for one and I found none" — then with greater vehe-

mence — the Heart is fit to break: — *non inveni* — I found it not! And the melody is an extension of the *et non fuit:*

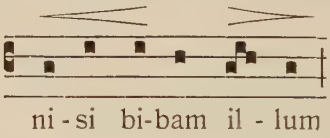


What they gave me — gall for food, vinegar for thirst — mockery and insult, cruelty aforethought.

The word *aceto* (vinegar) at the conclusion dies away in sadness. One last welling up of agony and, lo!, peace and resignation. Hence the Communion[1] begins in a hopeful, confident tone with the loving word "Father", which is not heard in the Introit:



A longing gaze at the Father "of mercies, and Author of consolation": "Father, if this cup may not pass away, — if I must drain the bitter chalice — a shuddering thought



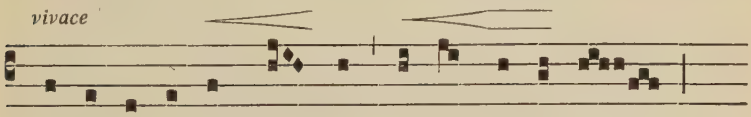
— if Thy Father's will must be accomplished in me, it will be done to Thine honour and the salvation of Mankind! *Fiat* — agonizing though the sacrifice be — *fiat* — though nature should revolt. —

[1] Mus. s. 1919, 40 sqq.

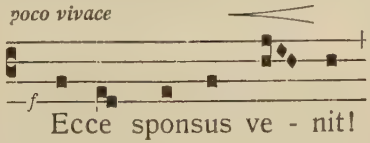
With the expression of the firm resolve, the strains of the Communion die away at High Mass on Palm Sunday. The victory that the zealous Galileans celebrated that morning had to be won by His Blood even unto death. The Great Week has begun. Our Saviour has taken the first step for the accomplishment of His Father's will, as obedient Son. In spirit He has taken the chalice, terrible though the reality be. The sacrifice is made. *Fiat* — for it is God's will.

99. A tone-poem of quite a different nature from the above, but scarcely less grand and dramatic in its conception, is the *Communio "Quinque prudentes Virgines"* from the Mass *Dilexisti.*

In the even mode of its narrative — it is a parable we are about to hear, a parable which indeed represents the history of all the elect — the singer begins with the simple words: "The five wise virgins took" for the nightwatch "oil in their vessels with the lamps", to meet the bridegroom. The melody begins quietly and smoothly, so that the listener is kept in suspense. This is only preliminary. Then all at once — "at midnight a cry arose" — there is excitement. The signal. The desired one approaches — the melody grows, expectation and surprise being portrayed throughout this chant:

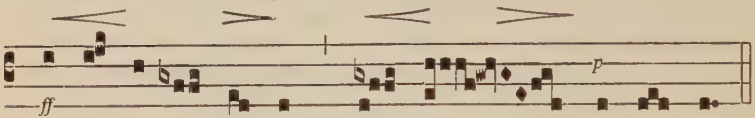


Ecce sponsus! Lo! — he conducts thee to thy eternal home. — The melody returns to the vigorous phrase *media autem nocte.* But now it resounds more impressively, more joyfully: *Ecce sponsus!*



[1] Cf. the Alleluja on the feast of St. Agnes, which has almost exactly the same melody upon these words and upon *Ecce sponsus venit.*

This *venit* is now the blessed reality, it is no dream. The joy of my soul is there; he will stoop to my humility, be my own! Joyously the melody announces: *venit! exite!* (fourth!) "Go ye forth to meet Christ our Lord". An overpowering jubilation, not an entreaty nor a command; joy beyond measure. "Go ye forth, hasten now to Christ our Lord on the wings of love" (fourth!):

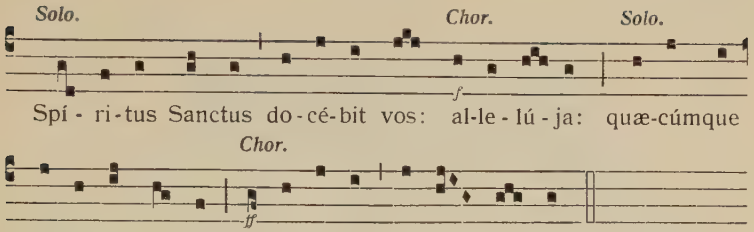


Like a flash this *exite* illuminates the night. In a suitable manner the melody here reaches its culmination as to range as well as expression and emphasis; it should therefore be sung with full force. Pause slightly on the last syllable of the word *(te)*, so that the wide intervals *fa do la* may not be taken too hastily. At *Christo* the melody is again more meditative. The singer, after the manner of the virgins, will endeavour to realise in advance what this word *Christus* means for the soul. Here therefore the *tempo* should be somewhat slackened. The *pressus* with emphasis. *Domino* softly dying away.

100. Many pieces can only be judged fairly if one remembers that the air has to prescribe the mood of the theme as a whole without striving for expression word by word or following the transition from one thought to another. Thus in the Alleluia for the Circumcision, the thought that now is the fullnes of time in which God no longer speaks to us through the Prophets but through His own Son stimulates the soul of the singer to exuberant gratitude. This mood impels him to eloquent expression. But the details of the text are a side-issue. Accordingly, the contrast between then and now is not dwelt upon, there is no climax at the point where the Sermon of the Son of God is spoken of. Nay, the climax of the melody occurs at *prophetis*. This is no more a reproach to the Choral than to the great composer Bach, whose rule is to treat the idea as a definite entity, to describe and characterize a definite emotion, without analysing word by word or portraying the genesis or process of an idea or feeling.[1]

101. Very short chants are often made effective and really dramatic by means of vivid passages which must be viewed rather as exclamations. In the following example Christ speaks to his disciples, who gratefully respond to each sentence with a joyful *Alleluia:*

[1] Cf. A. Schweizer, J. S. Bach (Leipzig, Breitkopf & Härtel) 1908, 433 sqq.

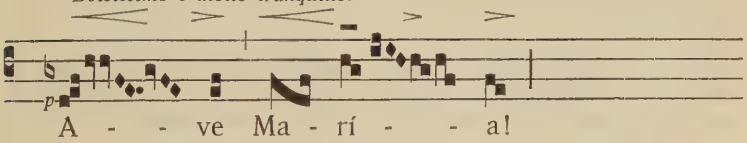


Communio for Whitmonday.

Solo melodies should be tranquil. The chorus should come in precise, in joyous astonishment, of one mind, with strong accentuation. Similarly the *Communio* all through the octave of Pentecost.

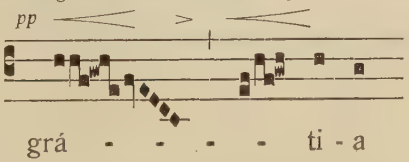
102. The Mass for the feast of the Immaculate Conception possesses in its Offertory a tender melody, a song to Mary, with all the grace of an expressive lyric.

Ave Maria! How these words ought to elevate the mind today, for we celebrate the day on which the Creator's greeting called forth the soul of Mary and adorned it with a spotless and royal robe. And how pleasing to God must this pure soul have been, on whom He would bestow the sublimest dignity, crowning it with a diadem of virtue and beauty. How must God's mercy and justice have greeted this morn as it dawned auspicious, a sign of darkness vanishing at the approach of the sun of redemption. Therefore we too greet thee, O gracious Mother, at the moment when thy pure soul and body begin an eternity of grace and mercy, of power and blessing, true mother's work. Hence we poor children of Eve exclaim:

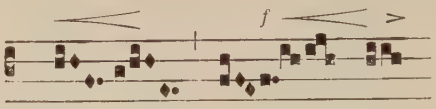


The *crescendo* here always soft and smooth, but expressive. The whole devoutly, tenderly, like children greeting their mother.

Then this *gratia plena!* The melody must have a vigorous motion, like rolling billows, as if the singers were contemplating the ocean of grace in Mary's soul. How majestic, yet how sweet and gentle, must it be when we think of the grace bestowed on Mary! This passage is a dream:



but at *plena* (fourths!) the melody bursts forth triumphantly:



Further on, make sure that *Dominus tecum* is sung *piano*, for these words must here be dealt with as a mystical allusion to Mary's dignity as Mother of God, already bestowed upon her in her Conception. Then comes the jubilant *benedicta tu!* Thou art the promised one, chosen from among the daughters of Eve to be the mother of all the living, of all the children of God, to bear in thy chaste body the Son of God, the Saviour of the world. Praised indeed be the hour of thy Conception, praised be thou thyself, O immaculate Queen!

103. The melodies to which we have referred are particularly well adapted for portraying grand and sublime ideas, but we must also call attention to the no less striking tone-pictures in miniature, so simple and joyous, as we have them in the Introit *Hodie scietis* and *Quasi modo geniti infantes*, and many others.

Then we must not forget the splendid sequences for Easter, Pentecost and *Corpus Christi*, and prosepieces such as the melodious *Inviolata*.[1] They all belong to the rich treasury of the Gregorian chant, and exhibit its capability of producing artistic forms, united with a wonderful power of expression.

A choirmaster should certainly not undervalue such studies as will enable him to ascertain the characteristics of the various melodies, otherwise he will fail to grasp them in a satisfactory manner. If he does study them he will stimulate both himself and his choir. The practices, pleasantly interspersed with such explanations as may be necessary, will tire the singers less, help them to appreciate Gregorian art, and induce them to do their best to render the chants devotionally and with the proper expression.

[1] Kirchenmusik (Paderborn) 1908, 41 sqq.

CHAPTER VI.

Mode of Rendering.

A. The need of good Rendering.

The texts of the *Commemoratio brevis*[1] which were committed to writing as early as the X. century, retain their force to this day. "The bounden duty of praise that is our vocation has not only to be performed in a full and complete manner, but also suitably, beautifully and attractively. We must accordingly be well acquainted with the service we are engaged in, so that we may be craftsmen in our art and worthily render the oblation of praise to God *(scienter et ornate)* . . . He who sings from the heart is surely more pleasing to God than he who merely sings with his throat; nevertheless, both heart and voice come from God, and when they cooperate, there is a double gain, that is to say when the heart fondly clings to God and the sweetness of the voice stimulates holy love in the hearer. Many a one who cannot even articulate the psalmody correctly pleases God by his devotion, — but a whole church service cannot be acceptable, if we have the best at our command and yet fail to present it. Zither-players and Flute-players and other instrumentalists and secular singers spare no pains to ingratiate themselves with their hearers by the art of their performance. Should we, whose privilege it is to sing the Words of God, render these hymns without due care and art? And if the others practice their art for the sake of diversion, ought we to neglect beauty and art in the sanctuary?

104. The r e n d e r i n g imparts to the music its p r o p e r e x p r e s s i o n; it is its life and soul, its reality; from it the melody receives its colouring, its light and shade, its warmth and movement.

The rendering is not the music itself. Its object is to produce the true effect of the music. The rendering does not necessarily give the true import of the melody, but it can enhance it and make it more effective.

The rendering itself is often of more importance to the hearer than that which is rendered.

[1] Gerbert, Script. I. 213.

a) Thus even in every-day life we notice the tone of voice a person speaks to us in more than the actual words — whether he is hearty or cool, impressive, or reproachful. The tone of voice tells us in such cases more than the words; it gives us the individual; it reveals his disposition and intentions.

b) The *less prepared* the hearer is and the *less intelligent* he is, the more important is the rendering.

c) And again, the more holy and sublime the object to which the melody is applied, the greater must be the singer's effort to attain this object by means of a satisfactory delivery. Now the Gregorian chant in our churches is heard by persons in every rank of life and of varied intellectual capacity, and for all these it should be an interpreter of the liturgical offices, in which they pour out their hearts and by which they are lifted up to God.

d) Further, the *higher the artistic value*, the artistic form, of the melody, the more must the singer endeavour by means of an intelligent rendering to convey to the hearer the impression aimed at by the composer.

Now Gregorian possesses rich treasures of deeply impressive chants, to be reckoned among the finest man has produced, in which the Christian spirit of prayer is revealed in such a way that the heart, glowing with the love of God, finds in it the expression of its feeling when the unmusical word no longer suffices.

e) Plain-song takes its *text* chiefly from the *Word of God* itself, which it discloses to the worshipper by means of its classic melodies.

f) Finally, the real enemy of plain-song is bad rendering. For this very reason discipline is essential. Sad experience frequently shows, how plain-song is misused — shouting, careless mechanical singing without due expression (which some even extol), taking descending passages too fast, bad phrasing and the like — defects which would not be tolerated in other music.

Hence, a good mode of rendering is decisive for the future of plain-song. It is only by satisfactory rendering that the restoration of the Gregorian chant can be completed.

B. Preliminaries.

I. Study of Text and Melody.

105. a) The **text** is, as a rule, the best key to the comprehension of the melody.

We should ask ourselves, therefore: 1. What is the character of the piece, what is the import of its contents? All that can move the heart of man and direct his thoughts to God, His goodness and love, holiness and justice, praise and thanksgiving, faith and confidence, love of God and surrender of self to Him,

prayer in all its phases, ranging from the confident petition of a child to its father to the impetuous cry of supplication or the paean of exultation and heartfelt joy, are set forth in the liturgy.

2. What position, then, does a given piece hold in the liturgy or in the liturgical season? An intimate and thorough knowledge of the liturgy, at least on of the part the choirmaster, is an absolute necessity for the perfect rendering of the chant.

In the first Mass on Christmas Day the *Alleluia* will not sound as it did when the same melody was sung on the 1st Sunday of Advent; it will make quite a different impression.

A study of the text of the Offertory for the Dedication of a church will lead us to render the first phrase with plain simplicity *(in simplicitate cordis)*, the second in a tone of joy *(cum ingenti gaudio)* and the final phrase as a fervent petition *(custodi)*.

The melody of the 4th antiphon on the feast of the Dedication of a church, *Bene fundata est*, will be sung more firmly with this text, I might almost say more massively, than on the feast of the Annunciation (5th antiphon) when the same melody was sung to the words *Ecce ancilla Domini*, spoken by the B. Virgin. Concerning this latter antiphon Gevaert says *(Mel.* p. 153): "The *cantilene*, which to the end need to be sung *piano*, express the awe that moved the Blessed Virgin on receiving God's message."

On Holy Thursday the text of the Offertory runs: "The right hand of the Lord hath wrought strength, the right hand of the Lord hath exalted me: I shall not die but live, and shall declare the works of the Lord." The text of itself is easy to understand, but quite a new light is thrown upon it when one considers why it is used on Holy Thursday. On that day the *penitent sinners* were received back into the Church. With what feelings of joy and gratitude will they and their mother the Church utter these words at the moment of their reunion! In the *mouth of Christ* the words refer to His mission as the Messiah; Christ, the sign of offence set by the justice of God for the salvation and for the fall of many, Christ, the chosen of God, appointed to be the Judge of the world, elevated to God's throne, is about to suffer death, the portals of which He passes in power and majesty. Suffering and death are his victory; unending glory, his reward. Christ dies not, but wins in death eternal life for Himself and the whole world. Christ dies not, but continues to live in the holy Eucharist, fitting us all for the life wherein He is all in all, a personal hymn of glory for the mighty works of God.

On the feast of the Holy Innocents the Church calls to mind the tears of the mothers of Bethlehem, and an echo of the cries of the little ones seems to pervade the melodies of the Introit and Tract, particularly the melody of the *Communio (Vox in Rama)*, so full of woe. But the Church does not forget the glory of the youthful martyrs. Hence the joy, the jubilation, that resounds in the Gradual and Offertory.

3. What position does the piece hold in the Mass? The text *Scapulis suis* on the 1st Sunday of Lent as the Offertory rises like a confident petition offered up to God with the host on the paten in full expectation of its being granted by virtue of the Holy Sacrifice. But in the Communion the same words proclaim the happiness of a soul which rests secure under the "shadow of the wings" of the Saviour and which, reposing on His Heart, knows itself to be safe in His keeping.

b) Next to the Text, diligently and carefully study the **Melody.**

For the melody is also speech which not infrequently elucidates the text in an admirable manner, and makes its meaning more apparent.

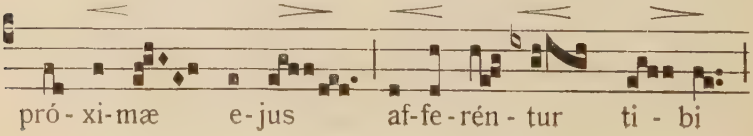
What a mysterious veil is thrown over the text by the melody of the Easter Introit, and yet what an unexpected light is turned upon it, making its liturgical signification clear.

106. The singer having received sufficient preliminary instruction in theory and practice may begin to practise new melodies, first studying their rhythm (see p. 26 sqq.), then their structure (see p. 230 sqq.), and endeavouring to thoroughly understand the divisions in general and the relationship of the various parts to each other. In this way he will lay the foundation of an intelligent mode of rendering. Then the climaxes of the melody are of importance. Where did the composer wish to place most emphasis? Such passages must be prepared, effectively introduced, and sung with an increasing degree of force. They not infrequently receive their resolution in a *decrescendo.*

A clear decision on this point is not always possible for every piece, but a close and sympathetic study will lead to delightful surprises, and often to astonishment at the skill of the composer in designing the melody so as to lead up to the climax. Cf. the Offertory *Afferentur* (from the Mass *Loquebar):*

1st Phrase: *Afferéntur regi vírgines* (compass *d—a),*

2nd Phrase:



The melody rises triumphantly above *b* ♭ *(-tur)*, then above *b* ♮ *(lætitia)* to the thrice-repeated *c;* in the third sentence *adducentur* it returns to the final by *b* ♭, *a, g.*

There is a similar relation between the sentences in the Comm. *Semel jurávi* (Mass *Statuit* 1).

Attention may be called also to the following: Comm. *Ego clamavi* (22nd Sunday after Pentecost) with: *inclína aurem tuam;*

Introit *Státuit,* with *sacerdótii dignitas;*

Introit of Wednesday in Holy Week, *In nómine Dómini* with *quia Dóminus factus obédiens;*

Gradual of Easter Sunday, with *quóniam bonus;*

2nd Alleluia of Pentecost, with *tui amóris;*

Finally the melodic development of the Gradual *Propter veritátem* (Assumption) may be sketched.

Propter veritátem et mansuetúdinem: compass *f—a;*

et justítiam: f—b ♭, *c* twice;

et dedúcet te mirabíliter: f—c; déxtera tua: e—d.

In the Verse: *Audi fília et vide: f—e;*

et inclína: climax of the whole development *a—f;* from this a descent to the finale on *e (aurem tuam), d (concupivit rex), c (spéciem).*

From this example may be seen what effects can be produced with such slender means.

107. The climax is sometimes found in the middle of a phrase, sometimes it is prepared by only a few accents. The ascending melody, sometimes an accumulation of *pressus*, the frequent repetition of the same neums and other devices for an upward movement, usually allow it to be easily recognised. The more energetic the upward movement, and the bolder the melody, the more effective the *crescendo* must be made. If, on the other hand, the melody is simple, if its intervals move within narrow limits, all the more must be used care to avoid exaggeration or affectation.

The rise to the climax no more excludes a transient *decrescendo* than the diminution of the force after it is reached excludes a *crescendo* at some passages, only one must not lose sight of the tendency towards the climax.

108. When the foundations have been firmly laid, the chief difficulty is over as regards the simple chants, and the singer will be able to sing them satisfactorily.

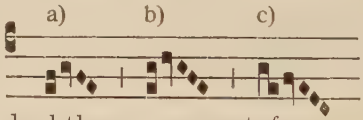
The elaborate melodies with their repetitions and imitations will however require more study. It is important that passages of this kind should be as closely connected as possible, and that unity should be preserved, so that the chant may be presented to the hearer as a well-arranged whole. A carefully delivered, smooth *crescendo* or *decrescendo*[1] will be constantly required. Repetitions more especially must never be given in a quite uniform style; moreover, they should seldom be treated as mere echo effects, as they often lead up to a climax.

If anywhere, good taste and refined feeling are here all in all, theory and rules of little account. One person may view a melody in this way, another in another way, and the expression will vary accordingly. A slight difference of opinion often has a considerable effect on the dynamical treatment. In general, with due regard to the object of plain-song, "too much" is decidedly worse than "too little", since, as a matter of fact, more toning down of the melody would generally be desirable. It is by no means impossible to sing plain-song without any variation as to *tempo* and degree of force. But the more one desires to produce with it a really musical and artistic effect, the more necessary it is to increase and decrease the force of the tone in a suitable manner. Without this many passages are almost unintelligible. Compare the passage for *in conspectu* in the Offertory for the 22nd Sunday after Pentecost and above p. 241 sq.

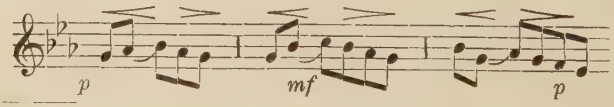
As a matter of course, the dynamic element is of more importance for solo melodies than for chants sung by a large choir or by the people.

109. Now let us try with the aid of the *Kyrie* of Mass 3 to show how plain-song melody of itself claims dynamic treatment.

The first *Kyrie* is characterised by the motives, *podatus + climacus* (twice); whereupon another motive answers with *clivis + climacus:*



Here b is doubtless an ascent from a, and c the resolution. But the motives show increase and decrease of the tone:

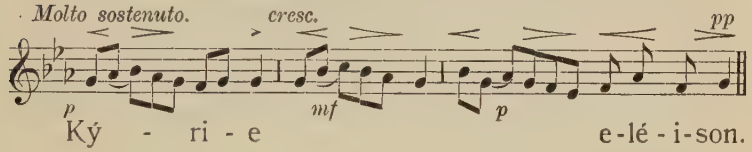


[1] Cf. Mus. s. 1913, 54 sqq.

This decrease of the tone is of course only possible in slow time and must always be moderate.

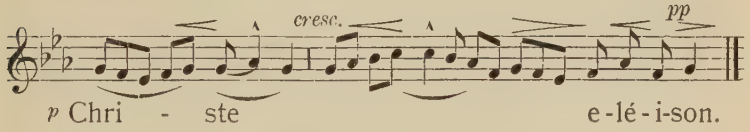
On the syllable *ri (Kyrie)* and on the word *eleison* there is an emphasis which makes the whole passage impressive. Here the *tempo*, to suit the character of this melody, can only be *sostenuto quasi lento*. The *Kyrie* after the *Christe* requires a marked acceleration of the *tempo*.

We shall therefore sing it something like this:



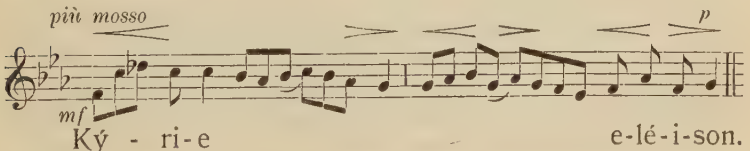
Begin softly, expressing your feelings as a humble petitioner, but full of confidence; slightly accelerate at *eleison*, then accentuate well, finally letting the last tone die away *pianissimo*.

In the *Christe* rather more force is needed on the two *pressus:*



Here again the same moderate movement, and in rising to the second *pressus* (from *g* to *c*) do not hurry.

The third *Kyrie* with more animation. The melody is here further developed, but soon returns to its previous manner, an effective way with a repeated supplication which must be all the more impressive:



The whole must be rendered more impressive in this final repetition, which gains points of support in the *pressus*. The repetition should perhaps be started rather

more softly. After the * * accelerate the *tempo*, and increase the strength of the tone; take *eleison* energetically, letting the final syllable die away gently.

This *Kyrie* is a model of a prayer of supplication clothed in melody. The singer *prays;* he is not yet tranquilised; he seeks something that he does not yet possess; his soul hungers and thirsts for it. And yet a peace of the soul that cannot be disturbed seems to pervade this melody, a consciousness that the supplication will not be in vain, that he is speaking to a loving Father; that he has had the happiness of raising his eyes and heart to God.

II. Pray whilst you sing.

110. *a)* What the composers of plain-song felt when praying and contemplating the truths of our holy faith, they expressed in their chants. Prayer is therefore the key to their comprehension.

b) The preface says: "With the angels and archangels, with the thrones and dominations, and with all the company of Heaven, we sing a hymn to Thy glory". What a sublime prototype of devotion *(socia exsultatione)* for our song, what an incentive to sing the praises of God, if not with angels' voices, yet so far as may be with pure hearts of angels!

c) Our plain-song serves in the first place to glorify God. But God, who knows the thoughts of our hearts, can have no pleasure in mere lip-service.

d) In the second place, it serves to edify the people. Only what comes from the heart speaks to the heart, and only what is inspired and ennobled by the spirit of prayer can awaken devotion and promote edification. Therefore pray whilst you sing.

111. Opposed to the prayerful character of plain-song is:

a) Straining after Effect. Do not show off the short and less important passages in a noticeable, affected way, thereby losing the general effect; not all double notes are to be sung with $\prec$, nor all the accentuated notes with $>$; after a *f* or even a *ff* do not sing *p* unexpectedly; when the *tempo* is lively do not all at once begin a sentimental *largo*, and so on.

β) A dull, heavy Style of Rendering. This is made worse when there are too many minor chords in the accompaniment. Joy is the fundamental characteristic of the liturgical prayer; hence in the liturgical chant aim at bright, pleasing effects![1]

C. Means in Detail.

112. The Choice of the Tempo is of the utmost Importance.

"If you wish to summarise the things on which the satisfactory production of a piece of music depends as regards the director, you may say it comes to this: he must always give the right *tempo;* for its choice tells us at once whether he has understood the composition or not."[2]

What influences the Choice of the Tempo?

1) The character of the melody, the text and the feast;
2) The number of singers;
3) The character of their voices;
4) The acoustics of the church.

In general, Gradual, *Alleluia* and Tract require a lively *tempo,* whilst the Introit must be more solemn, the Offertory tranquil, the *Communio* sometimes animated, sometimes less so.

The *Alleluia* with its *Neuma* requires a firm, fluent movement. Press on here, especially at the repetition and *Neuma,* accelerating the *tempo.* It should be a jubilant exclamation. The verse should be started, as a rule, rather more quietly.

In starting the verse in the Gradual, the *tempo* should almost always be slightly accelerated.

The *antiphons* are often made more solemn by singing them rather slowly. But do not drawl. Even with *ppp* and when singing slowly the melody must always flow lightly and briskly. Many like to sing the *Magnificat*-antiphon slower, but even here it is best to make the *tempo* dependent upon the above mentioned circumstances. (1—4.)

[1] Cf. Dr. Sauter: *Der liturgische Choral,* pp. 58 sqq.
[2] Richard Wagner: *Ges. Ausgabe* (Leipzig, Fritsch, 1873 sqq.) Vol. 8, p. 341.

At processions the *tempo* must be considerably slower, for it may be that only short melodies with pauses have to be sung. The pauses at these processions should be more frequent.

For ordinary purposes the metronome rate should be = M. M. 120 to 140; for psalms, 130—150 will not be too high a rate.

What Franz Kullack[1] said, in regard to musical productions, though with exaggeration, applies also to plainsong in general: "Ten degrees too quick is better than irritating everyone by being too slow."

113. So soon as the melody develops into antiphonal chant a rather accelerated tempo is proper.

The antiphonal choir should give more life and action. Hence the entry of the voices must be precise, brisk, energetic, each choir answering the other promptly. It must be like throwing a ball from one side to the other. This by no means forbids a slackening of the tempo at the right place. But this *più moderato* must not degenerate into a drawl.

The same applies to the responsorial chants, especially if the verse is sung by a cantor, and more so to the Tract, and to *Benedictus es* (Ember Saturday), and, above all, to the *Gloria* and *Credo* and Sequences of the Mass. Here the movement must be brisk, becoming quicker towards the end.

At the *Gloria* of the Mass two choirs can sing the sentences in turn, or the following plan can be adopted:

Introduction: Full choir: Et in terra pax hominibus bonæ voluntatis.

Antiphonally:

1st Half-choir (or upper voices):
Laudamus te.

2nd Half-choir: Benedicimus te.

1st Half-choir: Adoramus te.

2nd Half-choir: Glorificamus te.

Full choir: Gratias agimus tibi propter magnam gloriam tuam.

Middle part (tempo mostly slower):

2nd Half-choir: Domine Deus, rex cœlestis, Deus Pater omnipotens.

1st Half-choir: Domine Fili unigenite, Jesu Christe.

[1] *Der Vortrag in der Musik am Ende des 19. Jahrhunderts* (Leipzig, Leuckart, 1898) p. 27.

2nd Half-choir: Domine Deus, Agnus Dei, Filius Patris.
1st Half-choir: Qui tollis peccata mundi, miserere nobis.
2nd Half-choir: Qui tollis peccata mundi, suscipe deprecationem nostram.
Full choir: Qui sedes ad dexteram Patris, miserere nobis.

Close (tempo primo, poco a poco più mosso):
1st Half-choir: Quoniam tu solus sanctus.
2nd Half-choir: Tu solus Dominus.
1st Half-choir: Tu solus Altissimus, Jesu Christe.
2nd Half-choir: Cum Sancto Spiritu,
Full choir: In gloria Dei Patris. Amen.

Distributed in this way more variety in the colour and force of the tone is obtained. The full choir falls in and with its volume of sound closes the three parts in a marked and emphatic manner. For the half-choirs lighter movement, prompt entry; in the first and second parts the repetitions *qui tollis* and *tu solus* very impressively; the same as regards *Adoramus, Benedicimus, Glorificamus,* until the full choir breaks in with its jubilant *Gratias agimus Tibi propter magnam gloriam tuam.* In contrast to this the middle section should be rather slower. Think how the leader of the heavenly choir approaches the Blessed Trinity, prostrates himself and begins: *Domine, Pater omnipotens;* how in the same way another comes forward with a profound obeisance and addresses God the Son: *Domine Fili,* etc. Press on at the last part, make it imposing, keeping back the *ritardando* to the very last so that instead of dying away it may sound full and majestic to the end.

114. For the opening phrases a definite *p* or *pp* (therefore without any hesitation or delay) is desirable, and this for the commencement of the intonation proper as well as for the continuation by the choir. At all events a hard, vehement attack of the tones is not beautiful and makes any increase in the force difficult if not impossible.

The first note of all should be rather sustained.

This is an old rule founded on the necessity of indicating to those in church the commencement of the singing, and also with a view to start with a good tone of voice, to make a basis on the sustained tone.

A hurried, unsteady intonation spoils the whole phrase.

Therefore it is very necessary not to be flurried or impatient. The cantor does well to allow the organ-note to have its full effect on the ear, so that he may get the pitch exactly (which is of the utmost importance in rapid modulation), find himself at home in the new melodic position, and sing perfectly true.

115. After the intonation the choir must start at once in the full tempo. From the very first there must be a clear understanding as regards the tempo. It is not good to try to get it afterwards in the course of the piece by increasing or decreasing the rate of movement.

Therefore practise until the choir has acquired the *feeling for the right tempo for a melody*, and only sings it in the right *tempo, and this from the first to the last note.* It must become second nature to the choir-men, who must know the air only in this right rendering. This is all the more important for the choir as here the momentary influence of the choir-master is exercised with difficulty, consequently the inspiration that unites all the elements in polyphonic music is lacking, if not entirely, at least to a great extent.

Moreover, when the cantor has finished his intonation with a slight *ritardando*, the choir after a very short pause should start at the full rate of movement, but quietly and with moderation.

Drawling at the beginning always makes a bad impression and often effects the very reverse of what is desired. Instead of leading up to a climax it is a hindrance, a burden, crippling the movement just when it needs an impulse.

Hence at the *Gradual* and *Alleluia* it is better to let the cantor sing the *Neuma* in full *tempo* rather than allow the choir to drawl it.

116. Pauses in the course of the melody should be avoided as much as possible. Each pause must have its justification either in the construction of the melody (division) or in the real need of the singer.

When there is a pause, it must be made with precision, and be maintained for the proper time, and the voices must then instantly start again, all together. Only in this way can it have a supporting and strengthening effect on the movement.

If more pauses are necessary than are denoted in the choral books, it is as well to mark them with a pencil. This helps to keep the voices together and is useful at the practices and for subsequent renderings in church.

117. Moreover it is very desirable to put in marks of expression. If this is not done it is difficult to ensure a uniform mode of rendering, and singers who do not know Latin can otherwise scarcely attain to an intelligent rendering.

At the beginning of the piece the character of the movement may be indicated: devotionally, delicately, briskly, energetically, with vivacity, or *largo, mosso, con moto,* etc.; then in the course of it the degree of force, *p, mf, f, cresc., decresc.,* or *accelerando* and *ritardando,* to indicate the rhythm more precisely; at many passages *espressivo,* and so forth.

Passages like the intonations of the Introits *Gaudeamus, Justus* (17th Sunday after Pentecost), or like the *Christe* of Mass 11, and *Rex coelestis, Qui sedes, Tu solus altissimus Jesu Christe* in the *Gloria* of Mass 9, and the *Christe* in Kyrie 1 ad libitum, *Domine Deus, Qui sedes* and *Cum Sancto Spiritu* of the Easter Mass, the second *Sanctus* of Mass 2, the wide intervals in the *Gloria* of the same Mass and in the *Dies Iræ,* and similar passages, are to be practised until the choir can sing them fluently and without difficulty.

It is by no means a "modernising of plain-song" to apply to it a system adopted as a matter of course for all other musical performances, and the disuse of which in their case would be censured. If the preacher in the pulpit must take pains to acquire a good and *impressive* delivery, no less so the singer in choir. Marks of expression help this. Only they must not be too numerous. Colour, but nothing coloured, and always truth to pitch.

118. A *crescendo* or *decrescendo* constantly lasts throughout a rather long phrase, and this means a development or resolution. Here the movement should be beautifully even and well balanced.

Mereover, short groups not unfrequently need light and shade, see p. 280 sq.

Thus with the *quilisma* a *crescendo,* introduced according to circumstances with *pp, p* or *mf,* comes naturally.

In passage like the first note must not be made too short. Here it is better to be a shade too long than too short.

Sometimes wide intervals (fourth, fifth) must be sung slower in order to get the proper effect. But the *ritardando* must not be extended too far, and the *tempo* for the whole of the following phrase must not be dragged as a consequence of it.

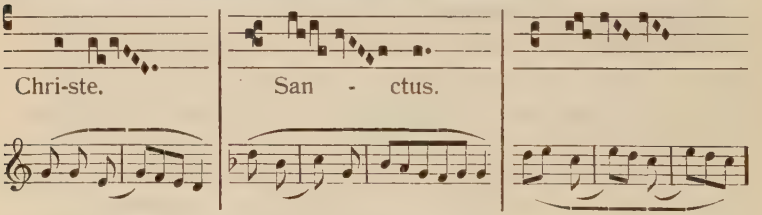
119. Of immense importance for a satisfactory rendering is the *legato.* This is often spoiled owing to the tone over the vowels being cut off and the consonants held (sung) too long. The consonants must be as short as possible. Words like *semper, intende,* etc., easily cause the fault just mentioned.

Again: mark the sound of your own voice, mark the sound of the other voices, mark the sound of the organ and learn the command of yourself, the subordination of yourself, the submission of yourself to the purpose of the whole!

120. If in the more elaborate chants syllabic passages occur, as is the case not unfrequently in Graduals (e. g. in the Grad. *Sederunt* for St. Stephen, the passage *salvum me fac* etc.), it is necessary to get the right balance as regards movement and volume of sound.

121. Do not introduce the formation of a close too soon, in order that half of the phrase or thereabouts may not appear to be a close. Therefore maintain the *tempo* (or increase it) until the closing cadence really begins. Generally it will be sufficient to make a very short *ritardando* and prolongation of the last (musical) accent.

122. The final note of a neuma may often serve as a preparation or transition tone to the following note or as an up-beat, for this binds the groups more closely together and facilitates and enlivens the execution:

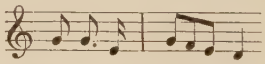


Here care must be taken that

a) The accent is *not* displaced, but kept in its usual position, and that

b) The final note which is drawn to the following group retains its full time-value and is not shortened.

It would therefore be wrong to sing example 1 like this:



123. When studying plain-song it is right to pay attention to details. But in rendering the chants in church it is the ensemble that is decisive, the melody as a whole. Therefore each melody must be grasped and rendered as a whole. This cannot

be too much insisted upon. Otherwise, we offer the hearer mere scraps; we place a puzzle before him which he has neither time nor inclination to solve in church. (Cf. p. 46 sqq.)

124. Always choose a suitable pitch. For Vespers the common dominant for psalms and antiphons should be *a* or b♮, on higher feasts *b* ♮. For the other chants the plan of giving the same pitch for each piece in a certain mode (e. g., for all Introit melodies in Mode I., *d*, for all Graduals in Mode 5. *f*.) is not to be commended. The pitch should be determined according to the compass of each piece (*e* occurring once or twice can easily be managed by most choirs, and *b* ♭, or at any rate *a* should be the lowest note); according to the position of the climaxes, which generally require a good volume of sound; according to the character of the piece; according to the condition of the singers (take into consideration whether they have been singing a long time; according to the acoustics of the church; according to the character of the feast (the Introit *Spiritus Domini* with the fundamental tone *f* would not sound solemn enough on Whitsunday) and so forth.

It is best to sing the chants in the *Ordinarium Missæ* always at the same pitch, by which means singing flat is often prevented. When two chants follow each other immediately (e. g., *Introit* and *Kyrie*), they must of course be harmoniously connected.

The rule according to which plain-song notes are of themselves of *equal value*, has naturally no influence on the *tempo* and its increase and decrease.

CHAPTER VII.

Organ Accompaniment.

125. What advantages are derived from an accompaniment to plain-song? Answer: A good organ accompaniment has a twofold advantage:

a) It can support the voices, render the singing more uniform, conceal many faults (singing flat or too sharp), modify others (coarseness, voices out of tune, rough, uneven

t i m b r e), moreover, the organist can greatly facilitate the intonation of the chants.

b) It can help singers and hearers to appreciate plain-song melody. It can enhance the artistic effect, provided that the harmony selected is in keeping with the spirit of the chant, that the organ is not played too loud for the singers, and that the whole accompaniment is kept in subordination to the chant.

On the other hand, an obtrusive, noisy, heavy organ accompaniment is a very great hindrance, for it drowns the voices and induces shouting; it prevents the voices from moving freely, obscures the rhythmic and melodic tone-picture, disfigures the melody and deprives it of its expression.

126. C o n d i t i o n s n e c e s s a r y t o a g o o d O r g a n A c c o m p a n i m e n t:

I. Choice of the harmony.

II. Attention to the rhythmic progression of the melody.

III. Discreet execution.

Let there be no mistake on this point. A good organ accompaniment presupposes much: facility in harmonising, thorough appreciation of the melody, a rapid glance over the phrases, good taste and skill in execution and transposition. The traditional melodies require as a rule a lively *tempo*, and sometimes present problems that demand a good deal of thought even for very experienced organists. In most cases therefore the use of a written accompaniment cannot be too strongly recommended.

127. I. As regards the h a r m o n y it is desirable that it should be:

a) S t r i c t l y d i a t o n i c.[1]

The general effect is purer, more chaste, when only diatonic harmony is employed. Moreover, it amply suffices.

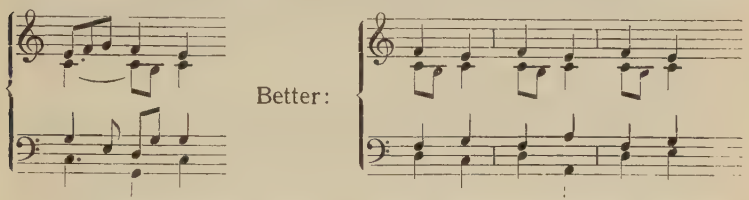
b) In general: 1. the t r i a d suffices with its i n v e r s i o n s. Nevertheless, the fourth-sixth-chord should rarely occur.

2. Even seventh-chords proper to the scale may be employed in the direct and the inversed forms. Occasionally it will be feasible to furnish a preparation before the seventh-chord. It will frequently obtrude itself without preparation. The seventh can always be resolved or left unresolved: it may be led upwards or by steps downward.

[1] Molitor G., *Harmonisation* 44 sqq.

The dominant-seventh-chord should rarely be used.

In the middle parts it will scarcely have a disturbing effect; in the soprano, however, it is seldom satisfactory, least of all in a close of Modes 3 and 4. Thus not:

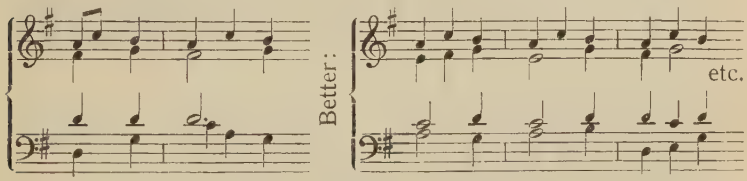


3. Single notes of an air may advantageously be used as auxiliary tones.

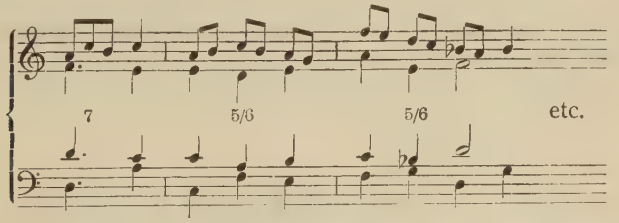
4. Passing tones as well as changing tones may be used on the unaccented beats, by-tones on the accented ones.

5. The anticipation is frequently used[1].

The following combination of chords would be too weakly (cf. Psalmtone 7):



In certain circumstances the minor seventh may be used over the minor and the diminished triad, even in the soprano:



c) It is not at all necessary for the plain-song accompaniment to be in the strict style of composition, still less in the style of the polyphonists of the 16th century (Palestrina style).[2]

[1] Cf. Molitor's excellent chapter 15 in his *Harmonisation* 58, which furnishes numerous examples.

[2] Cf. Grbl. 1905, 95 sqq.

On the contrary, the organist may make use of all such liberties as are in accordance with the spirit of the melody, or are not opposed to it, and which produce a good musical effect. Here cultivated musical taste, or we may simply say, artistic taste, is decisive.

A good accompaniment will always form a whole with the melody with which it ever coincides, or rather, from which it receives its inspiration.

This is the border-land between s c h o o l and a r t. Those who have not the talent must be content to conform to rule, allowing others heir freedom, their inspiration, their art.

e) If the melody begins with the tonic, the harmony can commence with the chord of the tonic. There are however not sufficient reasons for insisting upon this as a general rule. On the contrary, another chord may answer the purpose equally well, and perhaps better. Neither is it necessary that half-closes on the tonic should always take the chord of the tonic. But the close of a period requires a corresponding point of rest in the harmony, and the commencement of new melodic members a noticeable change of harmony when possible.

The harmony must a l w a y s a c c o m p a n y; therefore when the melody pauses, progresses, presses onward or lingers, the harmony must do the same.

f) In general, b r i g h t, c l e a r, p l e a s i n g h a r m o n i e s are preferable. The radiant sunniness of the melody should be reflected in the harmony.

The Gregorian melody is free, and therefore it cannot tolerate a dry, erudite accompaniment. The melody is a song expressing deep feelings, and the accompaniment should do justice to it. Only a thorough connoisseur of Gregorian melody, a man of refined taste, and at the same time a skilful harmonist, can produce a perfect plain-song accompaniment.

128. II. The r h y t h m i c p r o g r e s s i o n of the melody is another matter of great importance, especially as regards the manner in which the h a r m o n i e s a r e c o n n e c t e d o r c h a n g e d.

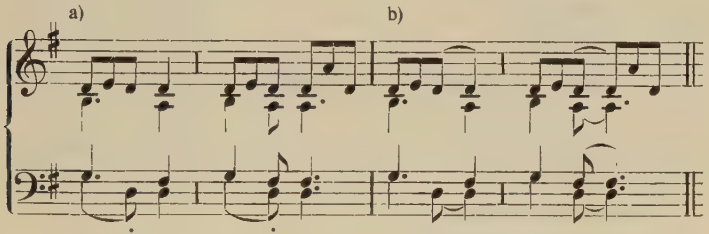
Concerning this Dr. Mathias says:[1] "In plain-song accompaniment the chord should not be changed on lightly sustained tones of the melody."

That is perfectly right, generally speaking, and for ordinary cases cannot be too much insisted upon. Nevertheless, a great deal depends upon circumstances, for instance, whether the organist is obliged to lead or support the voices, and with what stops, and in what degree of loudness

[1] *Die Choralbegleitung* (Regensburg, F. Pustet 1905) pp. 37 sq. — Cf. also Springer, *die Kunst der Choralbegleitung* (Regensburg, Coppenrath, 1907). Tribune 1909, 121 sqq. — Gastoué, *traité d'harmonisation du Ch. gr.* (Lyons, Binais frères 1910).

(*f* or *mf*, *p*, *pp*, *ppp*) the accompaniment is being played; whether the change occurs as the resolution of a point of rest in the harmony, or only as a transition, and, lastly, in what *tempo* and in what degree of loudness the chant is being rendered. Further, it is not immaterial whether the new chord for the succeeding notes of the melody is tied or not.

In the following examples



the rhythmic progression of the melody at a) is in no way hindered by the harmony, whilst at *b*) the change of chord severs the neums and alters their rhythm.

129. With regard to changes of chords the following principles are worthy of consideration:

1. "The change of harmony should as a rule only be made on the first notes of the groups of two or three notes, and should occur on the sustained tones of the melody. Yet as regards groups of three members the three notes can be provided with light harmonies, especially if they are accentuated or bear new syllables.

2. The difference in the melodic points of support may whenever possible be indicated by suitable changes in the harmony, heavy or light.

3. Suitable harmonic forms should be employed for the various melodic figures.

4. The organic connection of the melodic figures can be made evident by suitable progressions of the parts in the accompaniment, particularly as regards the bass.

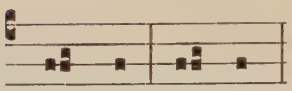
5. The melodic divisions must be reflected in suitable harmonic cadences."[1]

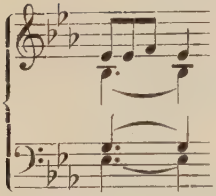
We may add the following:

6. The organist must not fail to mark, by skilful changes of harmony, those elements of the melody which are of especial importance for the rhythm, e. g., the *pressus*.

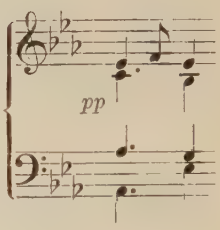
7. *Bistropha* and *tristropha* are often treated more successfully with the third and fifth. In this way they are better supported and carried on more easily. In other cases, indeed, one is almost forced to use the octave.

[1] Dr Mathias l. c.

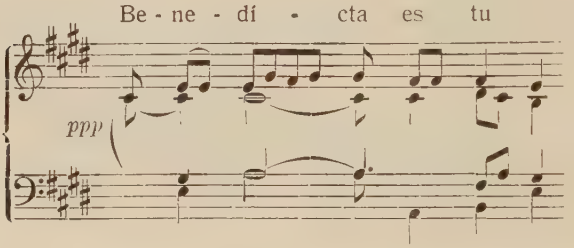
Passages like  are generally harmonised thus: —



But the reader may prefer the following harmony:



Likewise the following:



130. It is not only in accordance with the usual custom, but it is most desirable in view of the characteristics of the Gregorian chant, when the accompaniment simply follows the melody and therefore never appears as complete in itself. Now and then this may answer, particulary when accompanying a few voices singing low notes.

III. The practical execution of the accompaniment.

131. Very many chants must be transposed if they are to be accompanied at a suitable pitch (see p. 289). The same rules hold good for this as for the C major scale when transposed any interval higher or lower, since the chant modes merely use the intervals of the C major scale.

The questions to propose to oneself are these:

1) What is the mode of the piece? 1—4 have a minor character
5—8 „ a major „
2) What are the highest and the deepest tones of the piece? It is to be played higher or lower accordingly,
3) How many ♭ or ♯ does C-major take if transposed so and so much higher or lower?
4) What will be the closing note of the piece it transposed so and so much higher or lower?

Examples: *Introit* for Corpus Christi:

1) The mode? — 2; i. e. minor.
2) The highest tone *a* the lowest *a*; the piece must therefore be taken much higher if it is to have a festal character. *H* might be adopted for the dominant for the psalm-verse, then the highest note in the piece would be *d* ♯. The whole then to be set an augmented fourth higher.
3) C-major, an augmented fourth higher, requires 6 ♯.
4) The closing note of the piece is *d*, an augmented fourth higher *g* ♯. The piece is accordingly to be played in *g* ♯-minor with 6 ♯.

Alleluia for Corpus Christi:

1) Mode: 7; i. e. major.
2) Highest note *g*; so the piece is to be taken at least a full-tone lower.
3) C-major, transposed a tone lower, requires 2 ♭.
4) Closing note of the piece *g*; a tone lower — *f*. Thus the piece is to be played in F-major with 2 ♭.

The songs of the 1., 4., 6. mode must, according to circumstances, be taken higher, up to a small third; the songs of the 3., 5., 8. mode lower, down to a large second; those of the 7. mode down to a large third.

When one of the Choral-book pieces has been transposed a fourth or fifth, one should first suppose it in the normal position i. e. for the 5. tone on *f*. Then only let the above rules be applied to it.

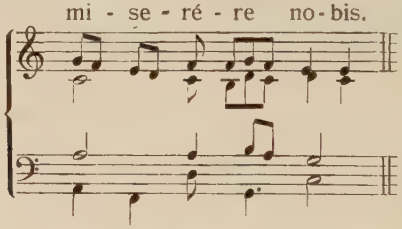
132. The accompaniment ought as far as possible to subordinate itself to the chant, unless the organist is obliged to lead the choir. When the singers pause, the organist must do the same; he must not be in advance of them; still less should he invariably give out the intonation. This may be tolerated in extreme cases, but can never be recommended as desirable. At pauses the organ can entirely cease, or a note can be sustained, or the chord can be held down in the lower octave *p*, etc. As regards registers, soft stops (not too keenly toned) are to be recommended. Solo and choir should be accompanied in the middle position or in the lower octave, as required in each case, and as may best suit the timbre of the voices. With the *Ordinarium Missæ* and the psalms a pleasant change is made in this way. If playing in the tenor octave, a soft 4-foot stop sometimes produces a good effect (for solo, *ppp*). Use the swell-organ discreetly, the pedals for choral effects, but without stops that make the touch heavy; for solo a 16-foot *pp* stop may be coupled from the manual to the pedal. The harmony for the chorus should as a rule be in four parts.

A skilful organist will, however, vary his accompaniment both for solo and chorus, sometimes holding on a note and sometimes employing 2, 3 or 5 part harmonies. No hard and fast rules can be given for this. Here everything depends upon art, good taste, and readiness in grasping the needs of the moment.

If the choir is inclined to sing flat, a slight strengthening of the bass is generally better than a sharp 4-foot stop in the manual. The advantage of this is that it produces the effect quietly. Only in case of need draw the 4-foot stop on the manual. If the choir is fatigued or not disposed to sing, the intonation should be, say, a small or large second higher. This will more surely guard against singing flat, than transposing to a lower position. Many singers raise the tone from habit, perhaps as the result of excitement or of overstraining themselves, or it may be from inability to manage the voice, or from a defective ear. In such cases endeavour, but of course very discreetly, to draw the singer's attention to the fault, but meanwhile do not let the organ lag! Rather than that it is better to omit the soprano part from the accompaniment altogether, and at pauses to hold out the lower parts only quite softly. Then give the singer the note just a little beforehand so that he may start in tune. If this is without effect it is best for the organ to be silent.

If the choir drags, the closing chords should be quickly cut off, or there should be more movement in the pedal, or such harmonies should be used as will tend to rouse the singers.

Harmonies like this:



will urge them on. A slight staccato in the bass will be of still further assistance in this direction.

A sudden change of pitch makes it difficult to intone properly and is often the cause of singing flat.

For example, if the priest sings *Orémus* before the Offertory on *a* the organist must not immediately begin the Offertory (e. g., *In virtute)*, *e*♭-*f*-*a*♭) on *a*♭; a short cadence is necessary, so that the singers may at once feel at home in the new position.

133. When may the chant be accompanied?

1) *In casu necessitatis:* in case of necessity the organ may be used for the accompaniment and support of the chant (*cantus gregoriani*) even in those Offices and functions

where it is otherwise not allowed; it must remain silent when the chant is finished. But guidance must be sought from the liturgical rules in force. The *rector ecclesiae*, as a rule the parish priest, must decide as to the necessity. In such cases a skilled organist is certainly of great service to weak and unpractised singers.

2) Chants which are sung or intoned by the priest and assistants (therefore also deacon and sub-deacon): *Gloria* (Epistle and Gospel), *Credo*, and especially Preface, *Pater noster* and *Ite missa est (Benedicamus, Requiescant in pace)* "are to be sung without any organ accompaniment" *(Motu proprio* of Pius X., Nov. 22nd 1903, No 12). Many also prohibit the use of the organ for the support of the priest when intoning an antiphon or hymn, but there is not sufficient reason for insisting on this on days when the use of the Organ is otherwise allowed.

At all events, cases of necessity, for good reasons in the sense of the above mentioned decision of the Congregation, might not infrequently arise.

3) The organ is prohibited, unless in necessity, on Sundays in Advent and Lent when the Mass of the Sunday is sung. Exceptions to this are *Gaudete* and *Laetare* Sundays at Mass and Vespers, and also Christmas Eve. Further exceptions are feasts and ferias in Advent and Lent kept with solemnity by the Church, or a solemn Mass. The organ is expressly permitted even in Lent on the occasion of children's first communion (*Decreta authentica* No. 3448, Dub. XI.).

4) For the organ-directions from Maundy Thursday till Good Friday see p. 142 sqq.[1]

5) No organ is allowed in the Office for the dead; but in the Mass *(Requiem)* if used it must cease with the singing; a similar use is also suitable for ferias in Advent and Lent.

Concerning recitation see p. 61 sq.

There are scarcely sufficient reasons for the assertion that the organ must play the melody of the *Graduale Romanum*, when the text is being recited on a monotone.

[1] Cf. Cæremoniale Episcoporum l. I, cap. 28 and Decr. authent. S. R. C. 3515 ad 4 and 3535 ad 7.

134. Preludes, interludes, and postludes should be in proper relation to the plain-song melody.

It is therefore important that they should have characteristics in common. Where this fails, all contrapuntal devices and the well-meant efforts of the strict purist can only be disturbing or tedious. The organist to whom God has given the talent for developing Gregorian motives in an interesting and artistic manner, will, of course, most closely approach the ideal. But the motive must not be so altered that one is unable to detect the Gregorian melody. In the ancient chants there is no lack of interesting melodic and rhythmic themes.

A motive is not the whole of the melody, and still less can this be said of the initial notes; consequently a prelude on a plain-song motive is by no means always a prelude to the particular melody. Why, during the priest's Communion should a postlude on the *miserere* or *dona nobis* from the *Agnus Dei* simply sung, not be as desirable as a prelude to the *Communio?*

A modulation following immediately after the chant, unless introduced in a very skilful and unostentatious manner, is always rather too pronounced.

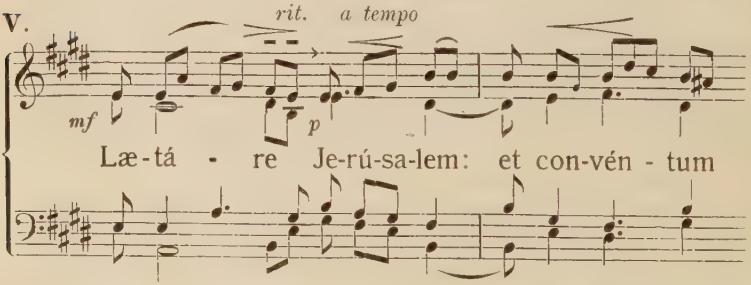
If time allows, it is best to remain, for a few moments at least, in the mode of the preceding melody.

The examples which we shall now give by no means lay claim to have illustrated everthing that is possible or right as regards choice of harmony and marks of expression. A different conception of the melody must naturally result in a different choice of harmony.

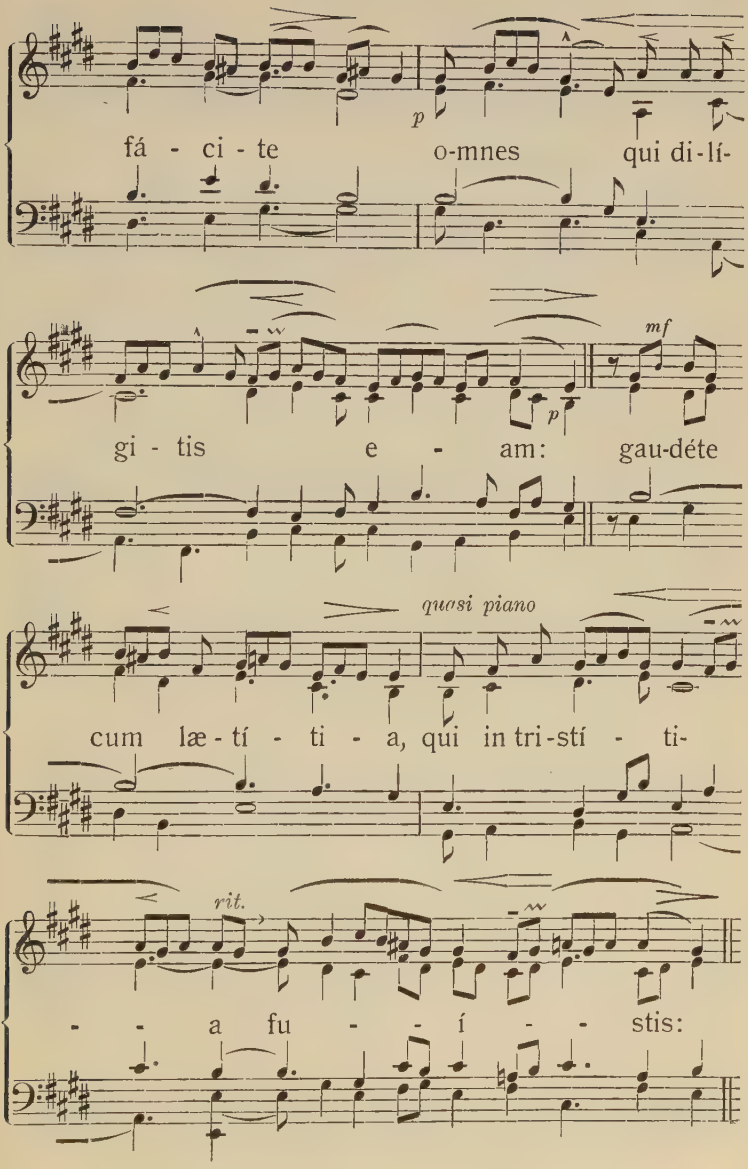
Introitus "Lætare".

Fourth Sunday in Lent.[1]

Joyously, and with animation and energy.



[1] As the air frequently uses ♭, only 4 ♯ in place of the usual 5 ♯ have been written. The same holds for the 1. part of the following gradual.


fá - ci - te o-mnes qui di-lí-
p
gi - tis e - am: gau-déte
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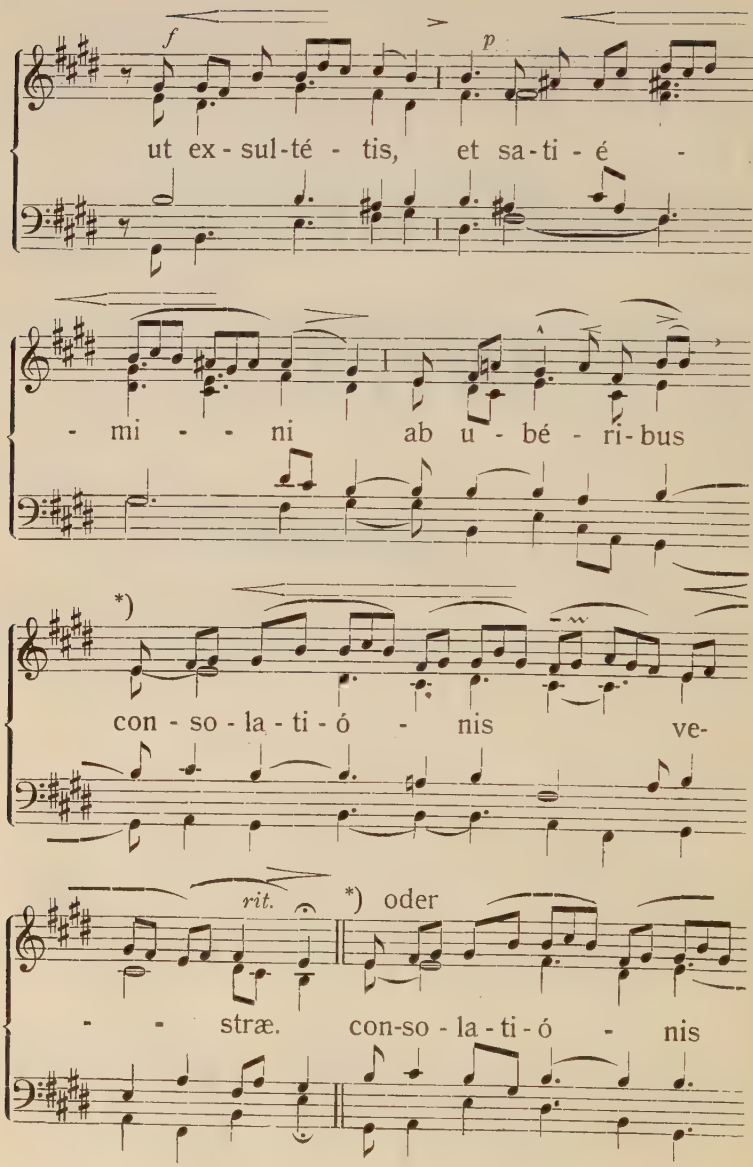
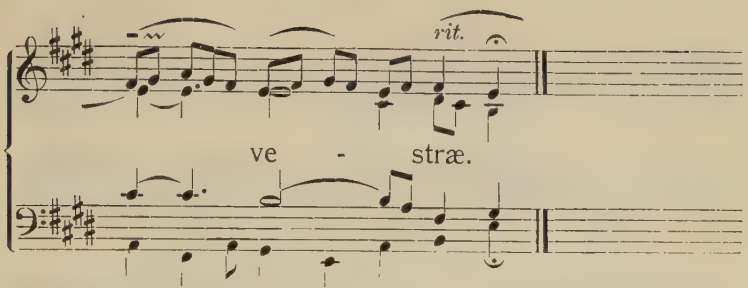

f
p
ut ex - sul-té - tis, et sa-ti - é -
- mi - - ni ab u - bé - ri-bus
*)
con - so - la - ti - ó - nis ve-
rit.
*) oder
- - stræ. con-so - la - ti - ó - nis

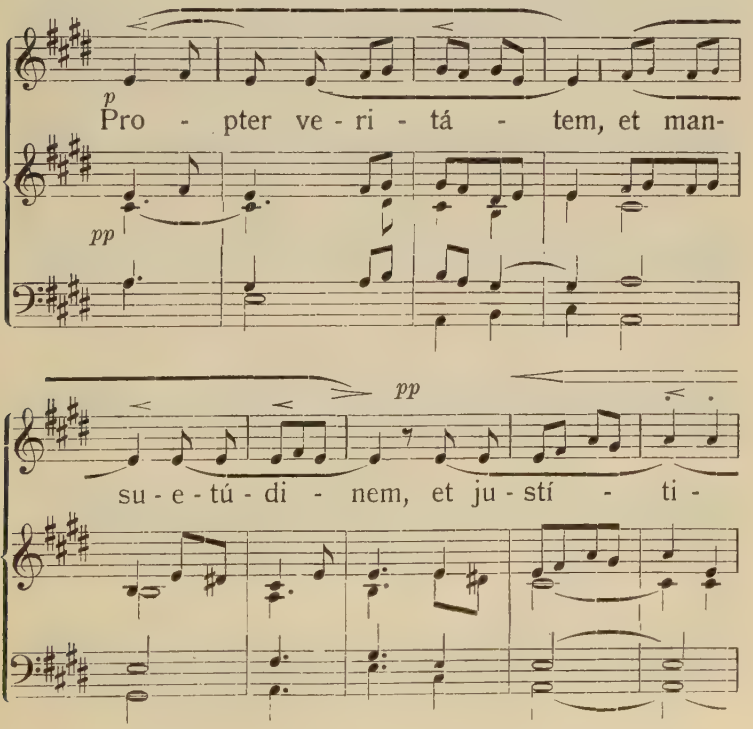


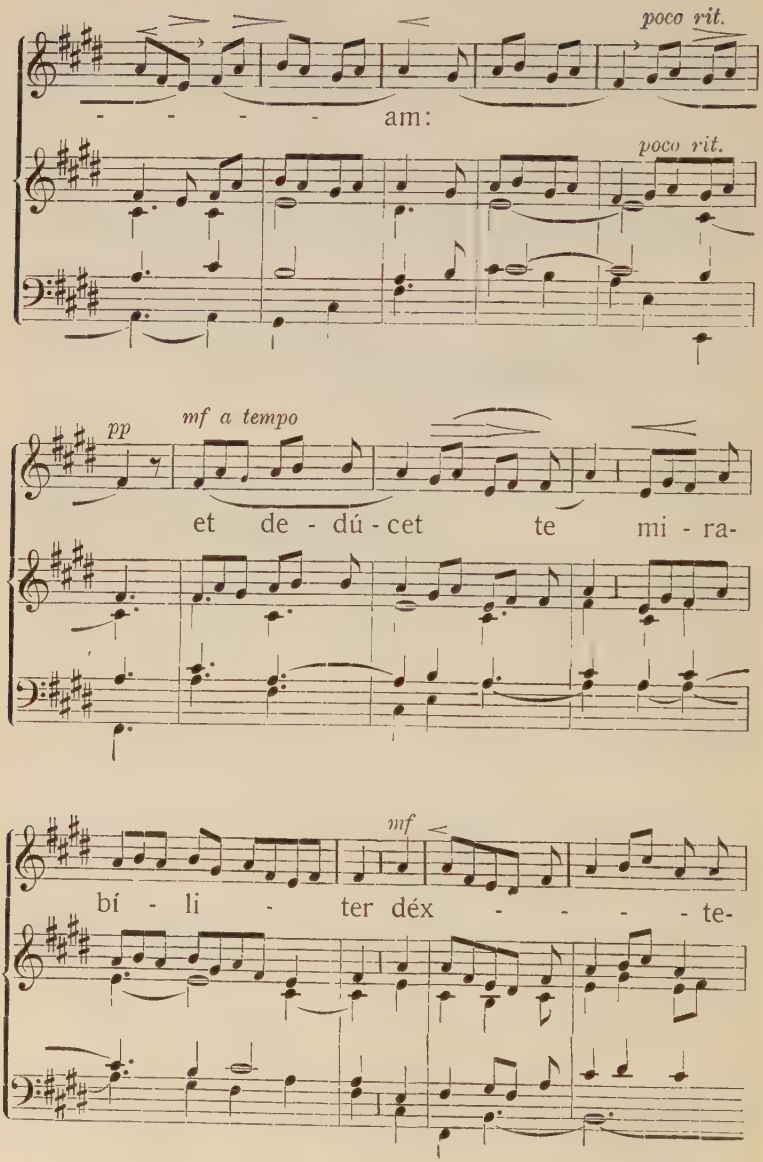
For the rhythm of *conventum facite* and *consolationis vestræ* see p. 241—242.

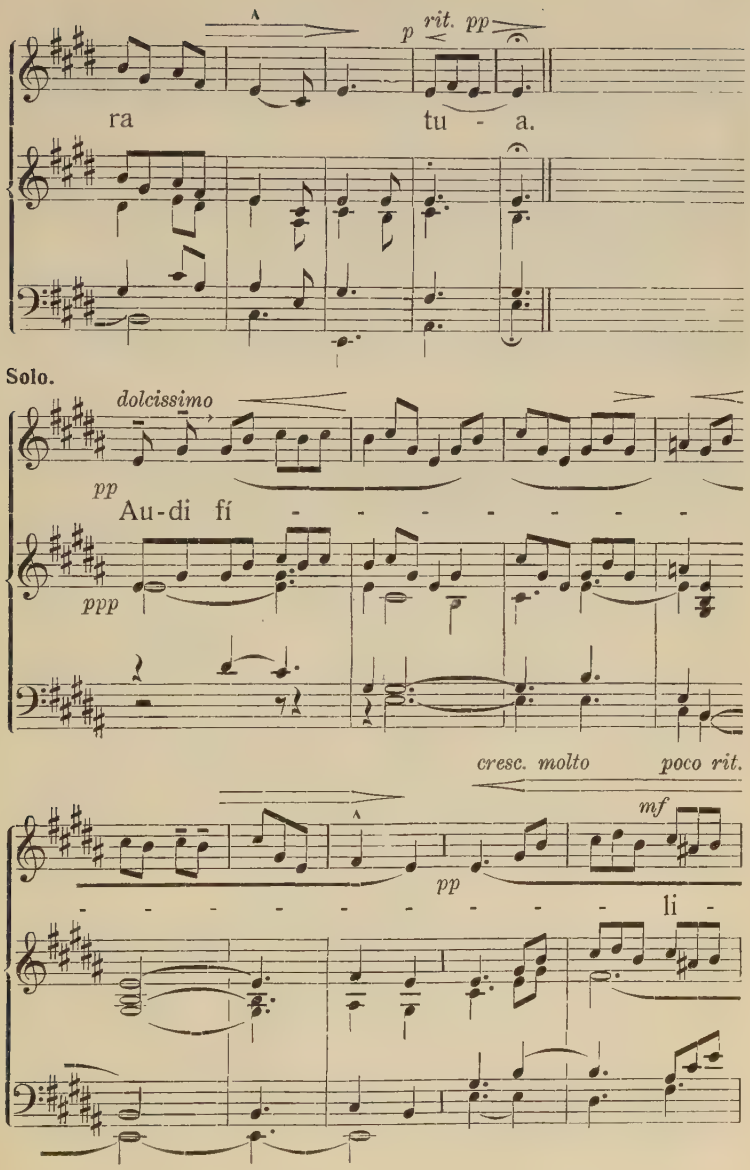
Graduale "Propter veritatem".

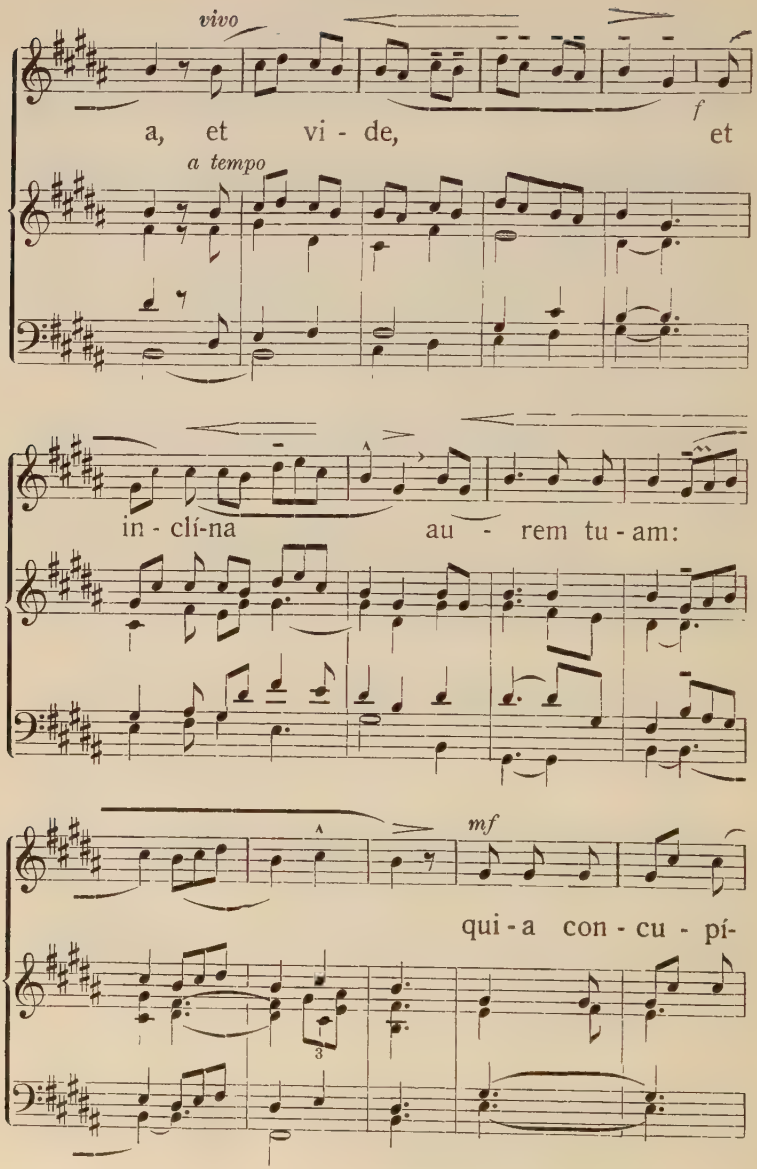
The Assumption.

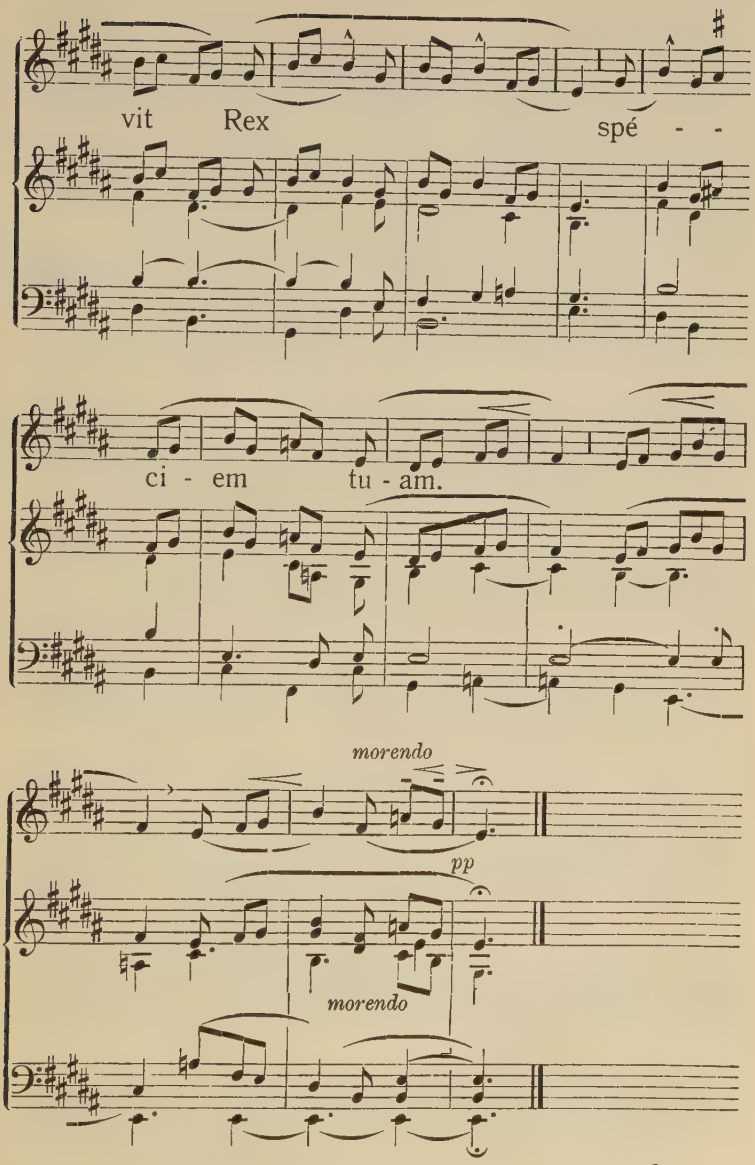
V. Small Choir. *Molto sostenuto.*



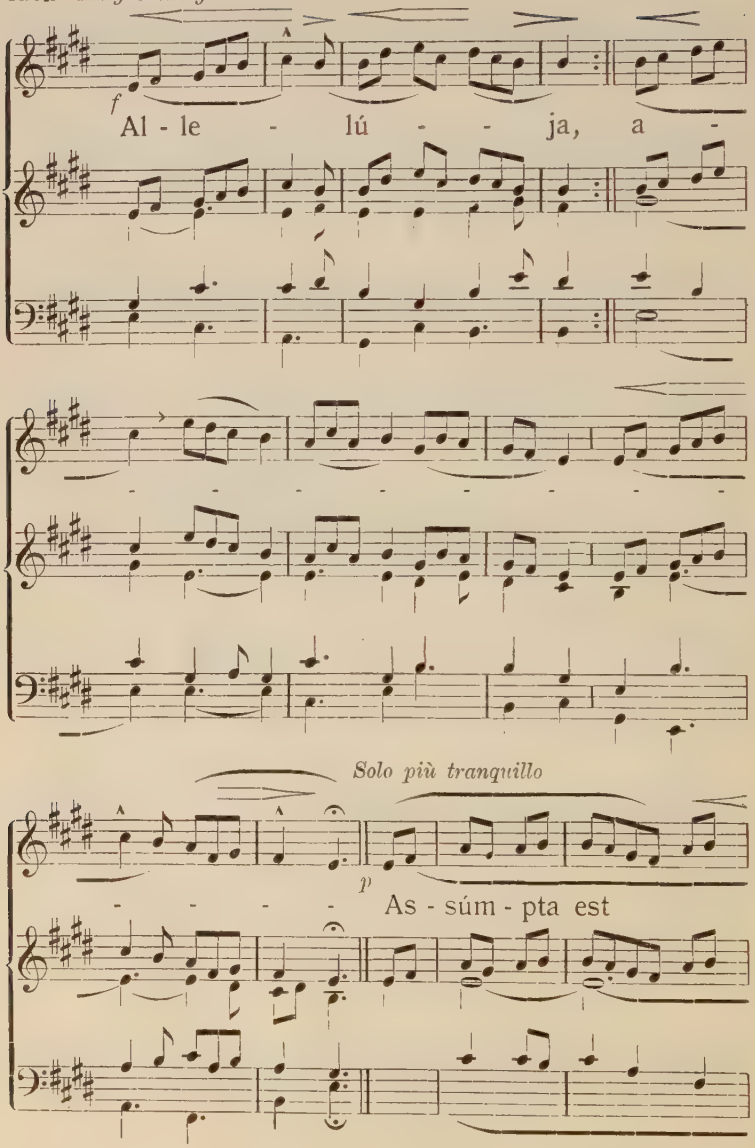

poco rit.
am:
poco rit.
pp
mf a tempo
et de - dú - cet te mi - ra-
mf
bí - li - ter dex - - - - te-

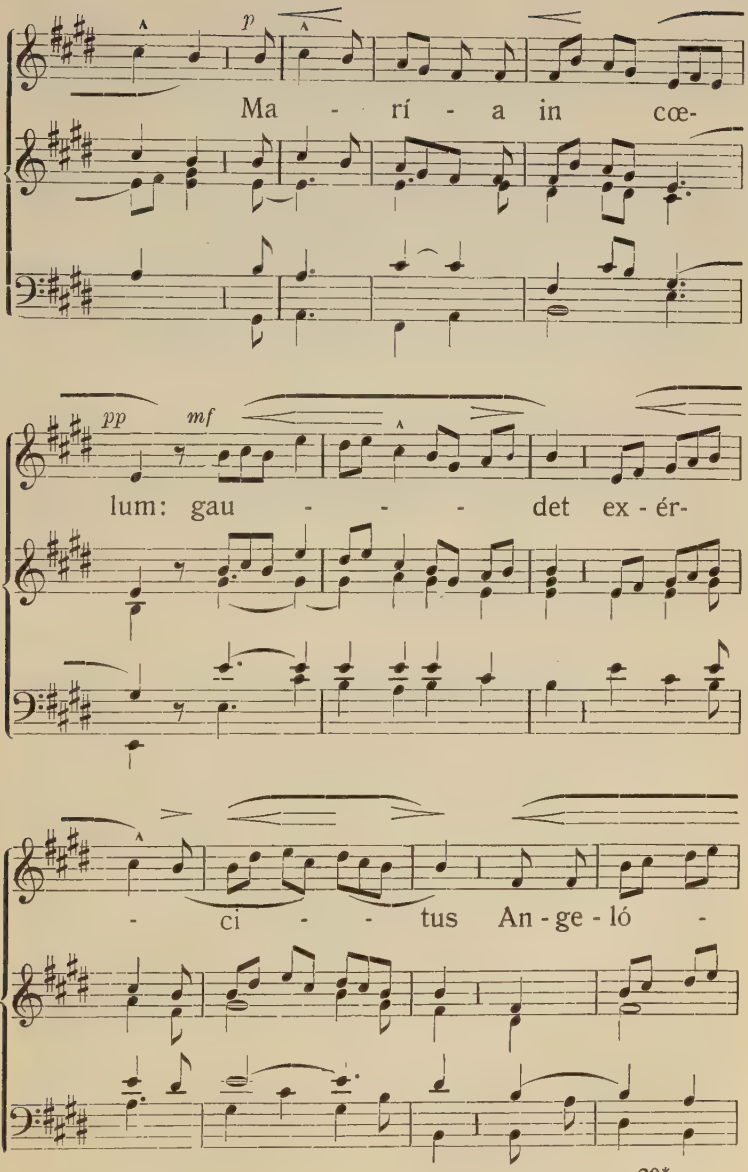

p rit. pp
ra tu - a.
Solo.
dolcissimo
pp
Au-di fí
ppp
cresc. molto
poco rit.
mf
pp
li -

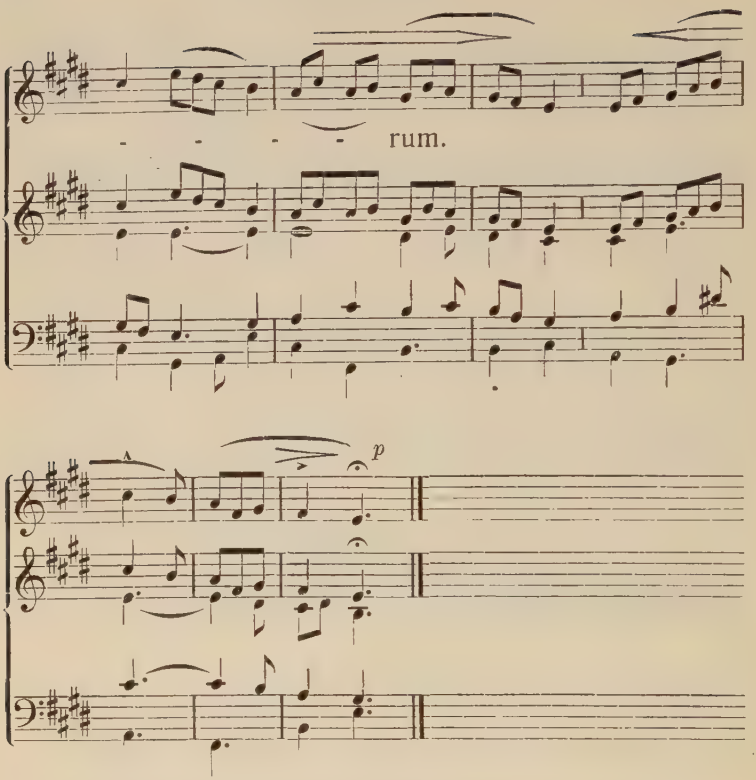

vivo
a, et vi - de, f et
a tempo
in - clí-na au - rem tu - am:
mf
qui - a con - cu - pí-


vit Rex spé - -
ci - em tu - am.
morendo
pp
morendo

Choir. *Allegro energico.*




p
Ma - rí - a in cœ-
pp
mf
lum: gau - - - det ex - ér-
- ci - - tus An - ge - ló -



Note. The choir begins solemnly and slowly, in a soft, rather suppressed tone of voice. The accompaniment should never be so loud as the singing and should be in exact agreement with the melodic movement. The *Alleluia* should possess great energy and brilliance. *Assumpta*, again quietly at first; later on to develop brilliantly. — The bars help one to get a general idea of the chant and they show the most important points of rest (immediately after the bar). Groups of three notes hould not be played as triplets, but must be viewed as three quavers.

Here, however, hints and suggestions encroach so much upon what is strictly a personal matter, that a "School" cannot venture to do more than merely indicate. Personal views and personal discretion in regard to plain-song are justifiable and necessary. We conclude our "School", therefore with this thought:

There is much to be learned that cannot be taught by a "School", for

Art is boundless — and
Of its study there is no end.

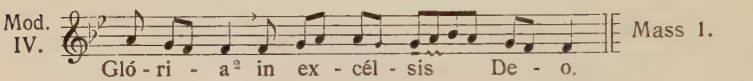
The "Choralblätter" published by the Gregoriushaus at Beuron furnish useful aids to the comprehension and rendering of the Choral airs. They give certain festival Masses of the Vatican Gradual in modern notation with indications of the rendering and phrasing and an introduction to the liturgical and musical contents of text and melody. Up to the present, the publications include the festival Mass of the Holy Bishop St. Martin (the separate songs of which excepting the *Alleluja* are taken from the *Commune Sanctorum* and accordingly are available for other use), further the 3. Nativity Mass, the Easter Mass and the Mass for the Assumption of Our Blessed Lady. An accompaniment to each Mass is supplied separately.

APPENDIX I.

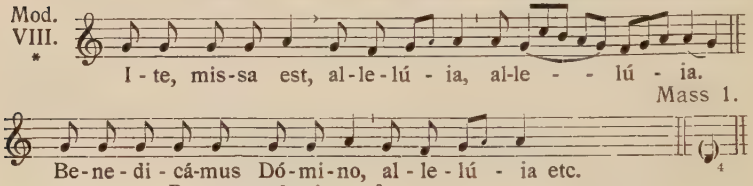
The Chants and Intonations of the Priest.[1]

a) Gloria, Ite Missa est, Benedicamus Domino in Mass, Lauds and Vespers.

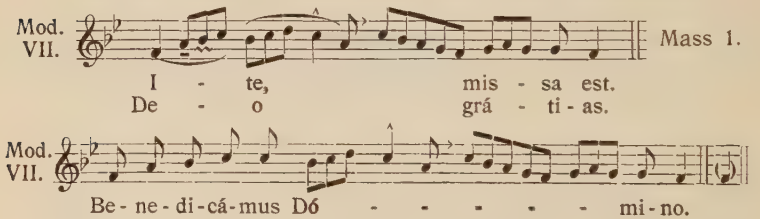
I. During Paschal Time (Tempore Paschali).



From Holy Saturday till the Saturday before Low Sunday, inclusive:



From Low Sunday till the Saturday before Trinity Sunday inclusive:



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[1] The standard edition of the Missal of 1920 contains only a limited number of the intonations given in the gradual. Here these are distinguished by an asterisk below the designation of the mode. But the remaining intonations continue available. According to a decision of the S. C. R. of 9. April 1921, they may be used, just as may the *tonus solemnior* of the Preface in the Appendix to the Missal *ad libitum sacerdotis.* Cf. Johner, *Cantus Ecclesiastici . . . ad usum clericorum* (Ratisbon, Pustet) 4. ed. 1920.

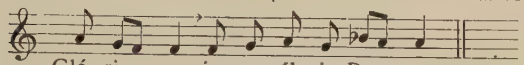
[2] In most cases a slight prolongation of the note over the syllable *a* is very effective. If necessary, breath may be taken after the word *Gloria,* as is indicated by the comma on the top line.

[3] The responsory *Deo gratias* is not merely "praiseworthy" but is prescribed in the rubrics of the Vatican Gradual (IX).

[4] The note in parantheses gives the tone for the *Fidelium animæ.*

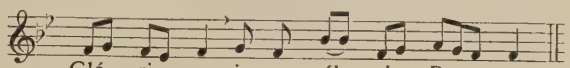
II. On Solemn Feasts. (In Festis Solemnibus.)

Mod. I.



Mass 2.

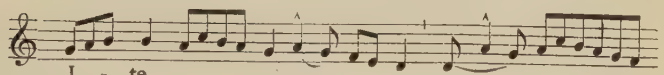
Mod. VIII.



Mass 3.

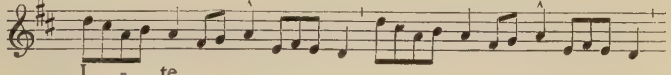
At High Mass:

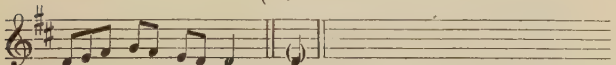
Mod. III.



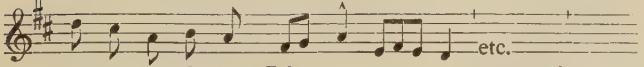
Mass 2.

Mod. V.
*



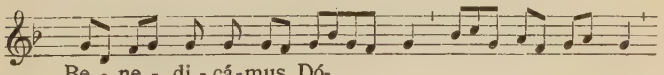


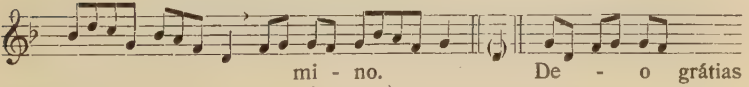
Mass 2.



At 1st Vespers:[1]

Mod. II.

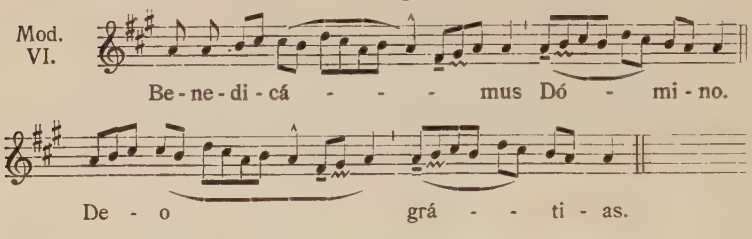




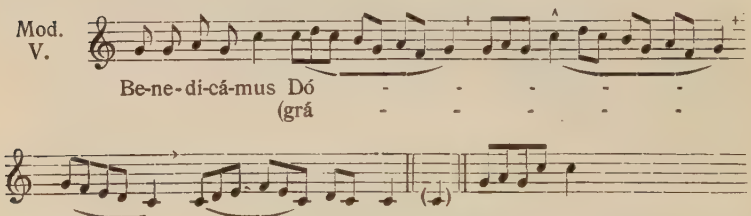
[1] On Ascension Day, Whitsun Day, Monday and Tuesday, one of the 3 following melodies is to be sung.

In Lauds *Benedicamus* and *Deo gratias* as above at High Mass.

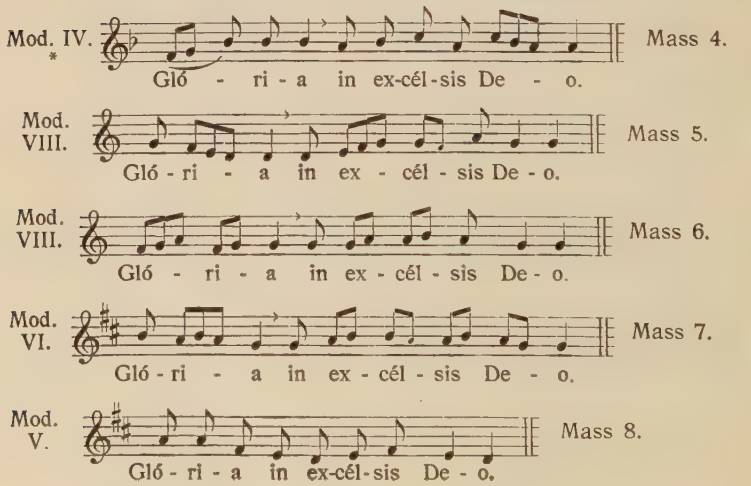
At 2nd Vespers:



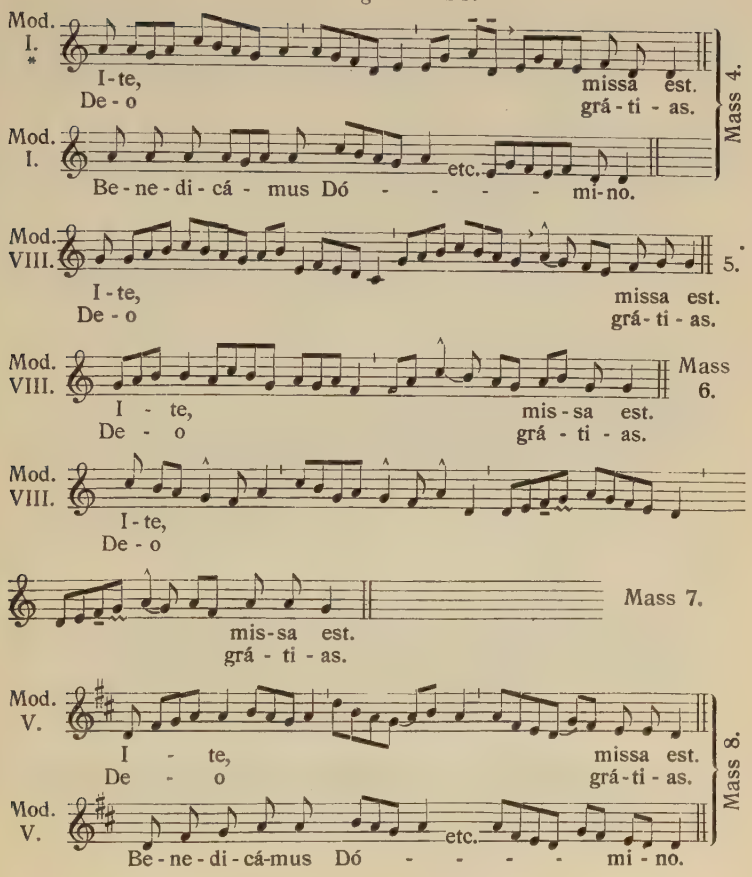
Or:



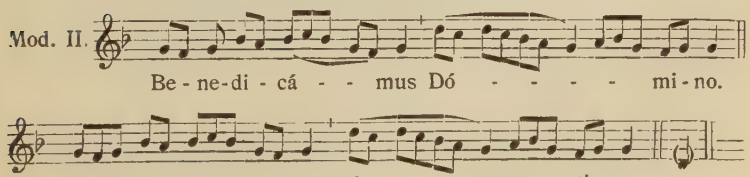
III. On Doubles. (In Festis Duplicibus.)


Mod. IV. *
Gló - ri - a in ex-cél-sis De - o.
Mass 4.
Mod. VIII.
Gló - ri - a in ex - cél - sis De - o.
Mass 5.
Mod. VIII.
Gló - ri - a in ex - cél - sis De - o.
Mass 6.
Mod. VI.
Gló - ri - a in ex - cél - sis De - o.
Mass 7.
Mod. V.
Gló - ri - a in ex-cél-sis De - o.
Mass 8.

At High Mass:

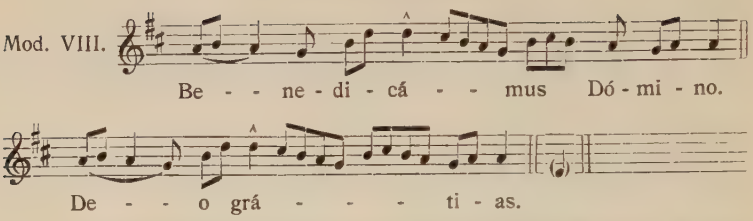


At 1st Vespers:



At 2nd Vespers:

Mod. VIII.

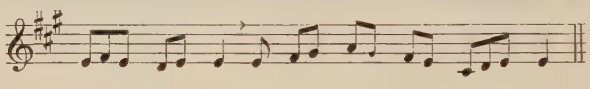


The *Benedicamus* in Tierce before Pontifical High Mass can be sung to one of these melodies.

IV. On Feasts of Our Lady. (In Festis B. Mariæ V.)

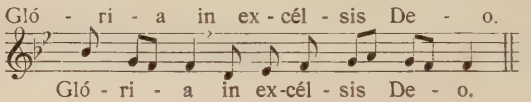
(and as often as the preface *B. M. V.* or de *Nativitate* is to be sung.)

Mod. VII. *



Mass 9.

Mod. VIII.



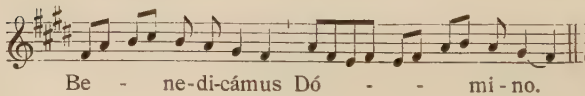
Mass 10.

At High Mass:

Mod. I. *

Mass 9.

Mod. I.



Mass 9.

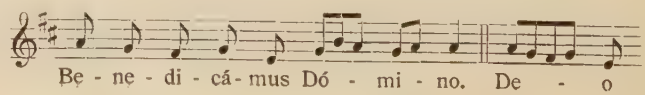
Deo grátias as above.

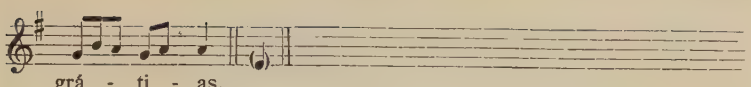
In Lauds and Vespers

on the greater feasts of Our Lady is sung a *Benedicamus* used for solemn Feasts; on lesser feasts, on the octave and days within the octave, the *Benedicamus* given above.

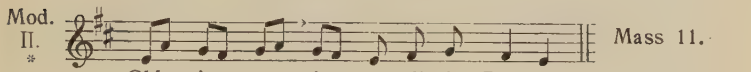
In the Office of Our Lady on Saturday:

Mod. VIII.

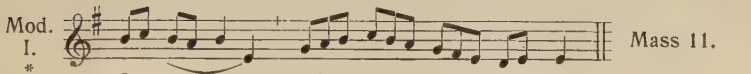


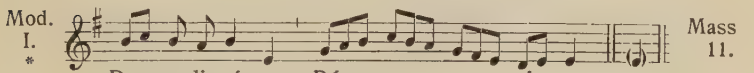


V. On ordinary Sundays. (In Dominicis infra annum.)



At High Mass:

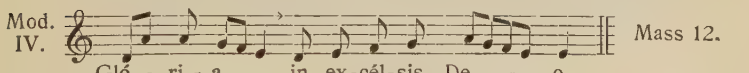


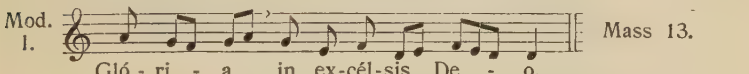


In Lauds and Vespers

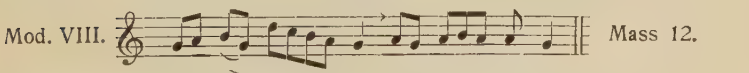
on ordinary Sundays, also on Septuagesima, Sexagesima and Quinquagesima, if the Office be of the Sunday, the above *Benedicamus* is sung.

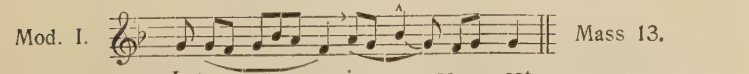
VI. On Semidoubles. (In Festis Semiduplicibus.)



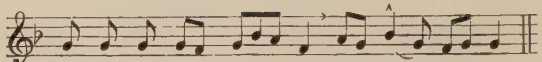


At High Mass:





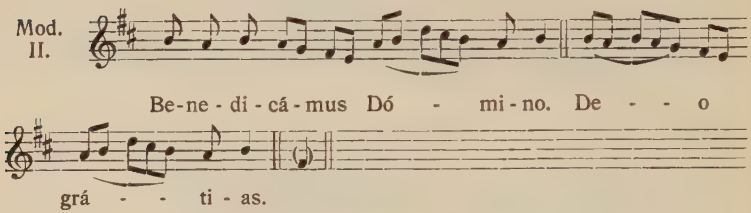
Mod. I.



Mass 13.

In both Vespers:[1]

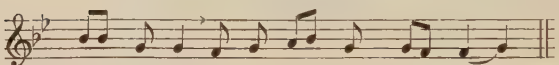
Mod. II.



VII. Within octaves not of Our Lady.

(Infra Octavas quæ non sunt de B. Maria Virgine.)

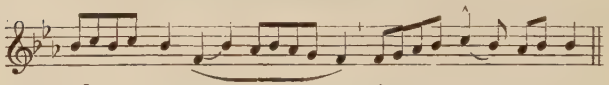
Mod. III.



Mass 14.

At High Mass:

Mod. VIII.

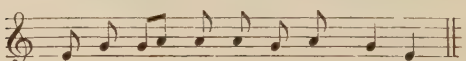


Mass 14.

At Lauds and Vespers, s. No. VI.

VIII. On Simples. (In Festis Simplicibus.)

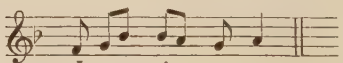
Mod. IV. *



Mass 15.

At High Mass:

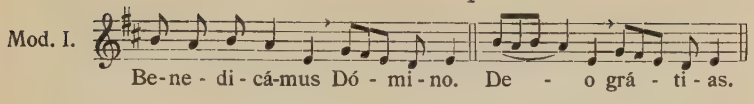
Mod. IV. *



Mass 15.

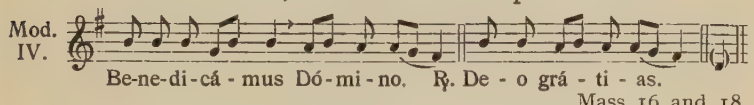
[1] On Semidoubles, the Vigil of Epiphany, Sundays within the octaves of Christmas, Epiphany and Corpus Christi, and also on days within an octave (except octaves of Our Lady and the octaves of Easter, Ascension and Pentecost).

At Lauds and Vespers:



IX. On Ferias throughout the year.[1] (In Feriis per annum.)

At Mass, Lauds and Vespers:

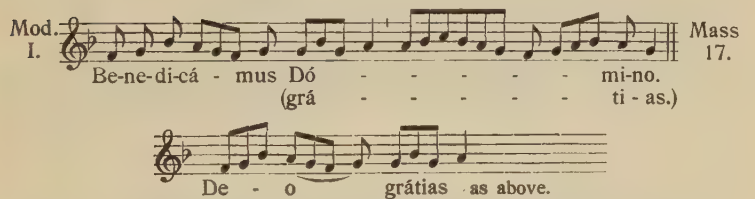


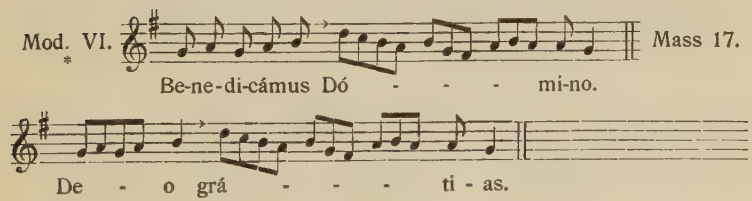
Mass 16 and 18.

X. On Sundays in Advent and Lent.

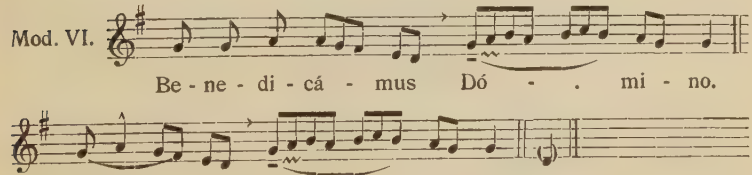
(In Dominicis Adventus et Quadragesimæ.)

At High Mass:





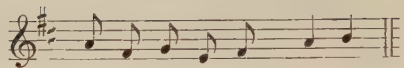
At Lauds and both Vespers (if of the Sunday):



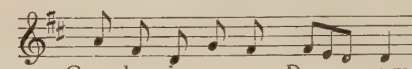
[1] Outside Paschal Time. This melody is sung also on ferias in Advent and Lent, Vigils (except that of Epiphany, cf. No. VI.), the Ember Days and in the Rogation Mass.

Credo.

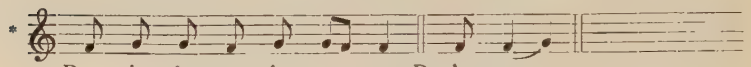
Mod. IV. * 1. 2. 4.



Mod. V. 3.



At a *Requiem* Mass and after the *Absolutio ad Tumbam*:

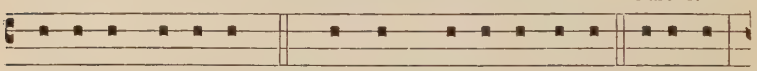


b) The Prayers (Oration).

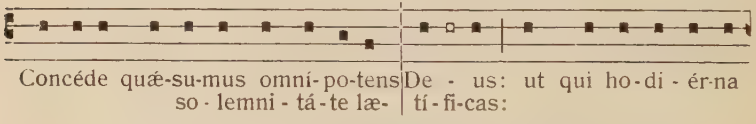
I. Prescribed Forms.

1. The solemn form *(tonus festivus)* divides the prayer into three parts by means of a cadence *(Metrum)* beginning 2 syllables before the last accent, and an inflexion *(Flexa)*, generally in the second part on the last syllable:

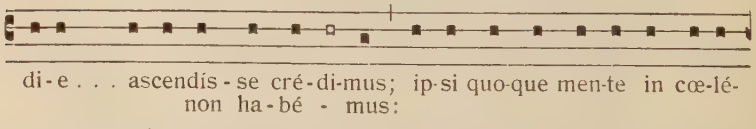
Part 1.



Metrum: 2 1 Part 2.



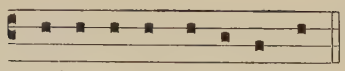
Flexa. Part 3.



rit.

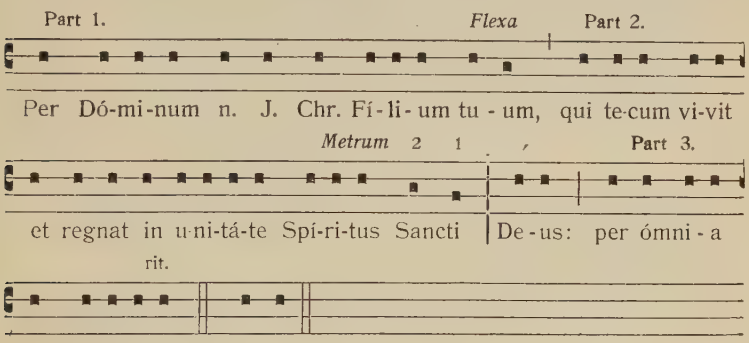
If the prayer is short, the *Flexa* is omitted; even when very long as in the *A cunctis* only one *Metrum* and one *Flexa* are sung.

Metrum with monosyllables:



red-í-me-re digná-tus es:

The conclusion likewise has three parts, but the *Flexa* comes at the end of the first part *(tuum)* and the *Metrum* at the end of the second *(sancti Deus)*.



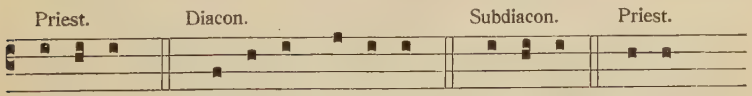
The words *Jesum Christum Filium tuum*, which occur sometimes at the end of the prayer (e g. on the feast and octave of St. Stephen) are part of the prayer itself, and thus to be sung on *do*. Only after *tuum* is the *Metrum* sung.

The *Flexa* is omitted in the short ending: *Qui tecum* or *Qui vivis*.

The solemn form is used on Doubles and Semidoubles at Mass, Matins, Lauds, at Vespers for the chief prayer, the Commemorations and the Suffrage, and also at Tierce before Pontifical High Mass.

2. The simple form *(tonus ferialis) a)* is without any inflexion. The three parts are made distinct by simple pauses with a suitable, short *Ritardando*.

This is used whenever the prayer has the long ending, 1) always in the Little Hours, 2) in the Mass, Matins, Lauds and Vespers at *Simplex* and *Feria*, 3) at every Office of the Dead and Requiem, even when it is held *ritu duplici*, 4) as often as *flectamus genua* precedes the oration.



b) When the prayer has the short ending, then in the following cases it is chanted on a monotone, and an inflexion of a minor third below is made at the end: the prayers following the concluding Antiphons of

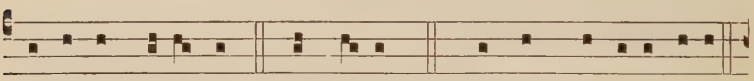
the B. V. M., at Benediction, after the *Asperges* and Litanies, the prayer *Dirigere* at Prime, those in the Office of the dead and at Burials (if the short ending be used), at the Blessing of Ashes, Candles and Palms, and at the Washing of the feet.

ha-bi-tán - tes in hoc ha-bi - tá-cu-lo.
Per Chri-stum Dó-mi-num no-strum. ℟. A-men.

II. Toni ad libitum.

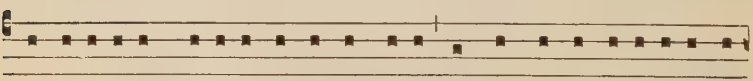
Tonus solemnis.

The prayers in the Mass (even a Requiem), Matins, Lauds and Vespers, which have the long ending, may be sung as follows:

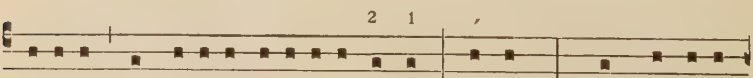


Dó-mi-nus vo-bís-cum. [Pax vo-bis.] ℟. Et cum spí-ri-tu tu-o.

Orémus. Præsta Dó-mi - ne fi-dé - li-bus tu - is: ut
pó-pu - lis,
Fi-dé - li - um, De - us, ómni - um red-ém - ptor: a-



je-ju-ni-ó-rum veneránda so-lémni-a, et cóngru - a pi-e-tá-te sus-

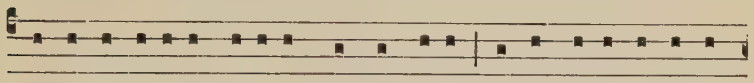


ni-mábus . . — — pecca-tórum; ut in-dul-génti - am . . —

cí-pi-ant, et secú-ra devo-ti-ó-ne per- | cúrrant. Per Dó-minum
sér-vi-tus | te-net. *Vel:* Qui vi-vis et
pi - is . . — conse- | quántur.

NB. (Monosyllable): redímere di-gnátus es.

nostrum Jesum Christum Fí-li-um tu-um, qui tecum vi - vit et re-
re-gnas . . — — — — cum De- o Pa-



gnat in u-ni-tá-te Spí-ri-tus Sancti De-us, per ómni-a sæ-cu-la
tre

sæ-cu-ló-rum. ℟. Amen.

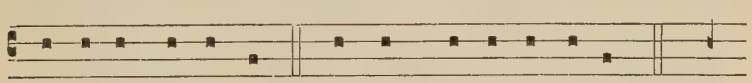
The reciting note is *la* (not *do* as above) as in the introduction to the *Pater noster.*

The first syllable of each division of the sentence is chanted a tone lower. The *la* at the conclusion *Qui tecum* in the *Toni communes* would seem to be an error for *sol.*

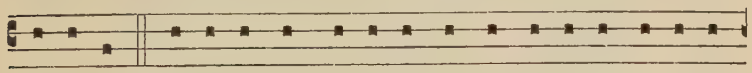
This was formerly in general use for the prayer and is still found in the *Cantorinus curiæ Romanæ* of 1513; some monastic orders have always used it.

Tonus simplex.

The prayers mentioned above under 2 b) as well as the prayers in the Little Hours and at all ceremonies (provided no *Flectámus génua* precedes) can be sung thus:



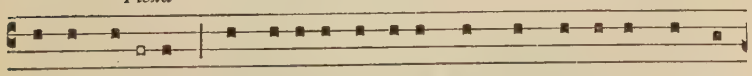
Dó-mi-nus vo-bís-cum. ℟. Et cum spí-ri-tu tu-o.



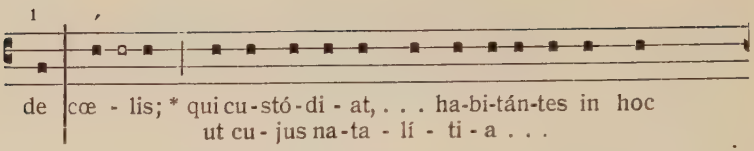
O-rémus. Exáu-di nos, Dó-mi-ne sancte, Pa-ter omní-po-tens
De-us, qui

Long *Conclusio:* Per Dó-mi-num . . . . .

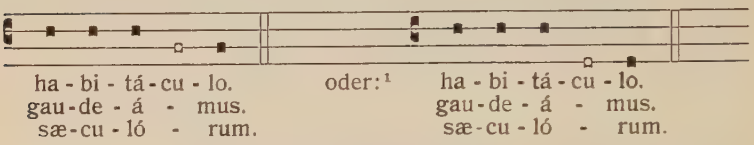
Flexa *Metrum:*

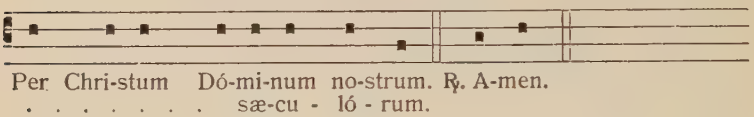


De - us: † et mítte-re digné-ris san-ctum Ange-lum tu - um de
læ - tí-fi-cas: con-cé-
Fíli-um tu - um: qui te-cum . . . . . Spí-ri - tus San-

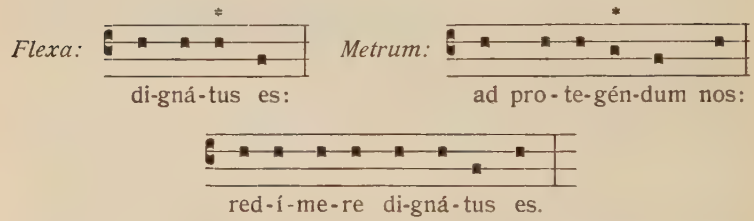


Punctum:



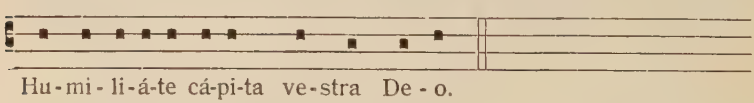


With a monosyllable or Hebrew word:



In longer prayers the *Flexa* and *Metrum* may be used several times. If, however, the text is divided into several parts the *Punctum* is used at the end of each, as at the end of the prayer.

The *Oratio super populum* may also be sung in the same way, or *in tono feriali* without any inflexion. It is preceded by:



See p. 333 3 and 4 for the tone used in the prayer on Good Friday.

The signs † for *Flexa* and * for *Metrum* in the Antiphonale apply only to the *Toni ad libitum* (thus in the *Tonus solemnis* a pause only is to be made, but the *Flexa* is to be sung when no † occurs in the prayer).

[1] Before *Amen* the *Punctum* is always sung with an inflection of a third.

c) The Lessons.

NB. According to a decision of the Sacred Congregation of Rites, of July 8th 1912 a monosyllabic or Hebrew word can be sung with the usual cadences, like any other word, in Lessons, Versicles and Psalmody. But any of the following cadences may be used if preferred.

The liturgical lessons have a *Punctum* at the end of a sentence, and a *Flexa* at a colon, semicolon or even comma, in case of a question a special modulation.

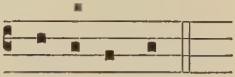
Punctum:

De libro To-bí - æ.
De li-bro Gé-ne-sis.
De li-bro Es - dræ.

Punctum: With monosyllabic or Hebrew word (noted with NB. in examples following).

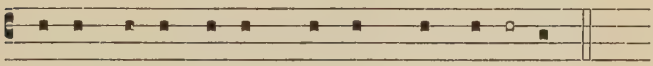
Se-cú-ti su-mus te.
Tri-bus Is-ra - el.
De li-bro Ju - dith.

Punctum: When a dactyl occurs before the last monosyllable (noted with NB. 1 in examples).



té-ti-git me.

Flexa:

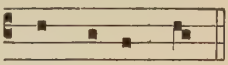


vi-dit De-us lu-cem, quod es - set bo - na:
o-pus su - um quod fé-ce-rat:

But NB.

vo-cá-be - ris A-bra-ham:
lon-ge fa-cta est:

NB. 1



cón-sci - us sum:
hó - mi - nis est:

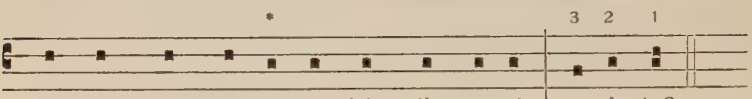
The words Jesus always counts as a Hebrew word, even when declined (Jesu, Jesum).

No inflexion when the colon introduces direct speech, but a short pause is to be made.

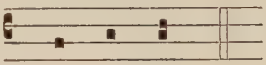
Hæc di-cit Dó-mi-nus: Qui-é-scat vox . . .

Similarly: *Et dixit:, Séquitur:, Item álio modo:, Est autem hæc parábola:, Sicut scriptum est:, Audíte domus David:.*

Interrogations: At Some few syllables before the last verbal accent (best perhaps after the last comma) the voice falls a semitone, and at the antepenultimate syllable (without exception) a further whole tone, rising again at the penultimate by a whole tone and returning on the last syllable to the reciting note by a *podatus.*

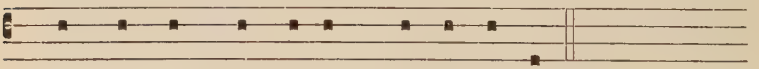


Shorter Questions:



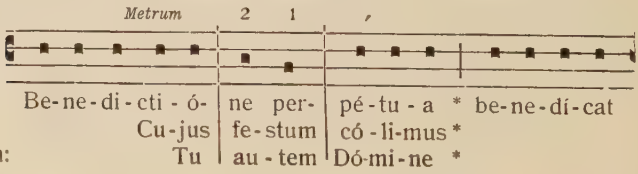
Exercise: *Numquid omnes Apóstoli? Numquid omnes interpretantur? Quid quæritis? — Qui dixérunt ei: Rabbi, quod dícitur interpretátum Magíster, ubi hábitas? — Et dixit ei Nathánael: A Názareth potest áliquid boni esse?*

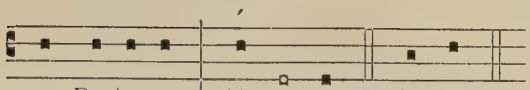
An interrogation at the end of a Lesson not ending with *Tu autem Domine* is treated as a *Punctum:*



Before the Lesson:

The Blessing and *Tu autem Domine* use the *Metrum:*

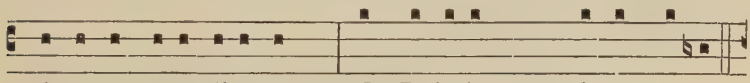




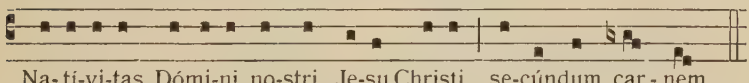
Blessing: nos Pa-ter æ- | tér - nus ℟. A-men.
pro no-bis ad | Dó-mi-num.
Conclusion: mi - se-ré-re | no - bis.
℟. De - o | grá - ti - as.

The Martyrologium is sung in the same way at Prime. Here too monosyllables or Hebrew words before the *Punctum* may be treated like any others. But we may also close the *punctum* thus: palmam adepta est with the divergent close in *c*!

At Christmas Eve the Martyrologium is sung one tone higher; at the words *In Bethlehem* we ascend a fourth:



Anno a cre-a-ti-ó-ne . . . In Béthlehem . . . . fa-ctus homo.



Na-tí-vi-tas Dómi-ni no-stri Je-su Christi se-cúndum car-nem.

what follows is sung in the usual way.

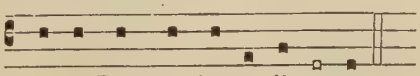
In Matins after the Psalms of the Nocturns sing *Pater noster.* ℣. *Et ne nos indúcas in tentatiónem.* ℟. *Sed líbera nos a malo.* Then the *Absolutio.*

The *Absolutio* has *Flexa* with fall of a minor third if † occurs, *Metrum* (as above), and *Punctum* with inflexion of a third. Blessings have only *Metrum* and *Punctum* at the end with fall of a fifth.

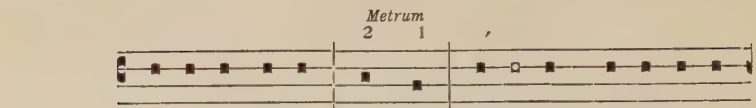
For the ending of the Lessons in Offices for the dead and Tenebræ in Holy Week see p. 328 sq.

More solemn form ad libitum.

On greater feasts at Matins. With *Flexa, Metrum* and *Punctum.* If the sentence be short, the *Flexa* is omitted, but not the *Metrum,* unless the sentence contains only few words.

Introduction: 

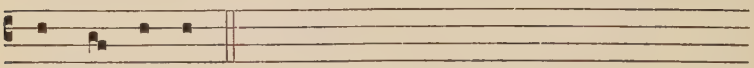
Ju-be Do-mne be-ne-dí-ce-re.



Blessing:	Be-ne-di-cti-ó-	ne per-	pé-tu-a * be-ne-dí-cat
	cu-jus	fe-stum	có-li-mus: *
Title:			Sermo sancti
			De Actibus
NB.	Chri-	stum Je-	sum: *
	e-le-	vá-tus	est: *
Ending:	Tu	au-tem	Dó-mi-ne: *

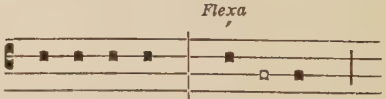
nos Pa-ter æ-	tér-nus. ℟. A-men.
no-bis ad	Dó-mi-num.
Augustíni E-	pí-sco-pi.
Apo-sto-	ló-rum.
mi-se-ré-re	no-bis.
℟. De-o	grá-ti-as.

shortened *Metrum*



sol co-gnó-vit.

Question as above. At the comma preceding the *Metrum* the *Flexa* is usually sung:



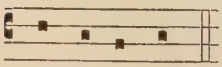
úberem . . .	grá-ti-am, †
pro-	phé-tat, †
NB. Je-rú-	sa-lem, †
scri-	pta sunt †
ve-ní-te	ad me, †

NB.

Chri-stus Je-sus.

*

NB. 1



Dó-mi-nus est.

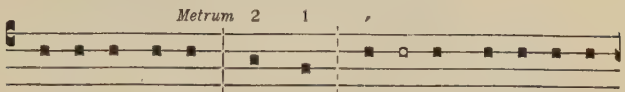
Notice also:

Et ré-li-qua. Homilía . . .

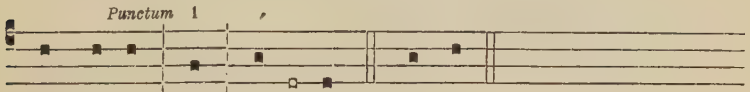
Older form for Lesson:

Introduction:

Ju-be Do-mne be-ne-dí-ce-re.



Blessing:	Be-ne-di-cti-ó-	ne per-	pé-tu-a * be-ne-dí-cat
	cu-jus	fe-stum	có-li-mus: *
Title:			Sermo sancti
NB.	Je-	rú-sa-	lem: *
	hó-di-e	na-tus	est: *
Ending:	Tu	au-tem	Dó-mi-ne: *



nos Pa-ter	æ-	tér-nus. ℟. A-men.
no-bis	ad	Dó-mi-num.
Augustíni	E-	písco-pi.
mi-se-ré-	re	no-bis.
℟. De-	o	grá-ti-as.

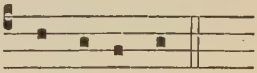
Flexa similar to that above

Punctum at:

NB.

qui in vo-bis est.
fí-li-æ Si-on.

NB. 1



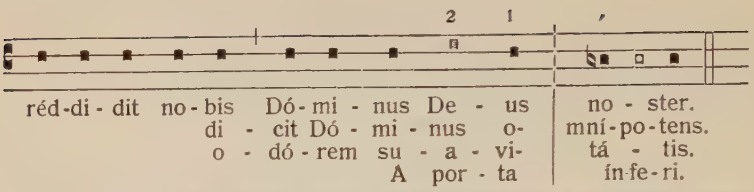
Dó-mi-nus est.

If the text be short the *Flexa* is omitted.

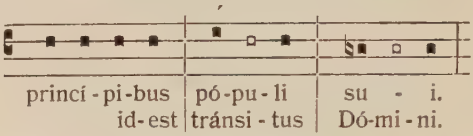
If no *Tu autem* follows the last full stop the closing cadence of the
a b a g gg
Prophecies is used: non fit remissio.

d) The Prophecies.

The Prophecies are chanted like the Lessons, but the last sentence has a special final cadence beginning two syllables before the last verbal accent:



But if a dactyl occurs before the last accent the cadence begins on the second last accent.



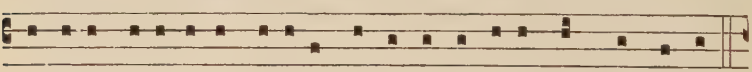
On Versicles and Lessons in Offices of the dead and Tenebræ of Holy Week (except the Lamentations) cf. p. 108.

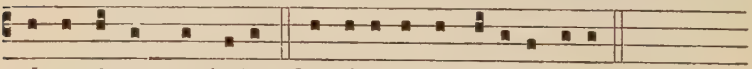
The 4 Prophecies on Holy Saturday, the 2 on the Vigil of Pentecost and the 5 on Ember Days have their conclusion *recto tono*, without any inflexion, since the chant which follows forms one whole with the Prophecy.

e) The Epistle.

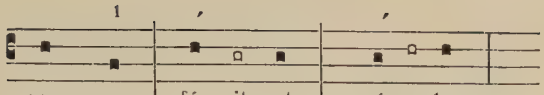
The Epistle is chanted solemnly and slowly on a monotone. Only the modulation for interrogations (p. 324) is used.

If preferred, however, the following form, once in general use (see *Cantorinus curiæ Romanæ* 1513) may be followed. Title:





At a semicolon or colon, and also, if the sense permits, at several commas a *Metrum* can be sung with two accented notes and one preparatory note (cf. Psalmody p. 68 sq.):



per quem fé - cit et sæ-cu-la:
no - stri Je - su Chri - sti:
ne - ces- sá - ri- à est:
ó - mni- bùs ho- mí - ni-bus:

The *Punctum* has 2 accented notes:

Dó - mi-nus De - us no - ster.
ho-no- ri - fi- cá - ta.
an - ni tu - i non de- fí - ci - ent.
in-ter- fí - ci - et ímpi - um.
Dó-mi-nus pro-pe est.

Interrogation with usual inflexion.

Conclusion thus:

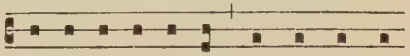
e-le - e - mó - sy - nas il-lí - us e - nar-rá - bit o - mnis ec-
et cum hoc di - xís - set, ob - dor-mí-

clé - si - a san-ctó - rum.
vit in Dó-mi-no.

The former of these two accents should come before the last division of the sentence, or before the last words which taken together give sense.

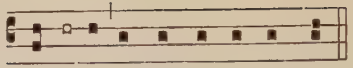
A monosyllabic or Hebrew word

a) before the little pause-sign:



ut abundétis in spe, et virtúte . . .
re-vérsi sunt in regiónem . .
in Christo Je-su Dómino

b) quite at the end:



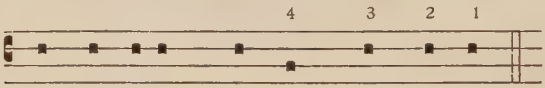
lá - ri, quia non sunt.
sanc-tos sors il-ló-rum est.
gló-ri-a in sæ-cu-la. A-men.

The Little Chapter in the Office has *Flexa* and *Metrum* as on p. 326; the final cadence without any exeption see p. 102.

An interrogation occurring in the Little Chapter is treated as in the Lessons.

f) The Gospel.

The Gospel has *Dominus vobiscum* etc., as at the collect, on a monotone, at the interrogation a modulation as in the Epistle, and at the full stop a cadence which always begins on the fourth last syllable:



Se-quén-ti-a . . se - cún - dum Lu - cam.
se-cún-dum Mat-thæ - um.
Gló - ri-a ti - bi Dó - mi - ne.
vé - ni - o ad vos.
qui-a pec - cá - trix est.

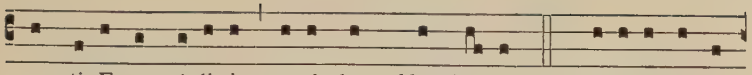
At the end there is a cadence of two accented notes or neums (see Psalmody p. 68).

vo-cá-bi-tur in re - gno cœ- ló - rum.
te-sti- mó - ni - um e - jus.
fí-li - us hó - mi - nis vé-ni - et.
me - a non trans- í - bunt.
vi - am tu - am an-te te.

If preferred use may be made of the following form, in which the *Metrum*, question and ending are sung as in the Epistle, with an inflexion of a third at the ordinary full stop:

Dó-mi-nus vo-bíscum. ℟. Et cum spí-ri-tu tu-o. Se-quén-ti-a

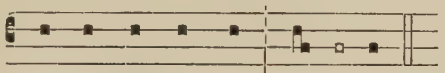
Metrum



san-cti Ev-an-gé-li-i se-cúndum Mat-thæ-um. ℣. Gló-ri-a ti-bi

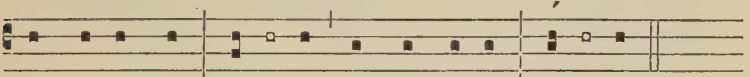
Metrum

Dó-mine. In il-lo témpore.



vos e-stis sal ter-ræ.
ab ho- mí-ni-bus.
NB. ún-ge-rent Je- sum.
tri-bus Is-ra- el.
nó-mi-ne Em-ma- us.

Conclusion as for the Epistle:

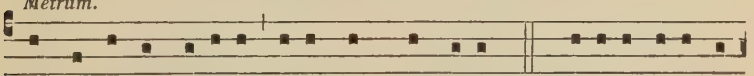


hic magnus vo- cá-bi-tur in re-gno cœ- ló-rum.
u-num o- ví-le, sic fá-ci-o.
pot-est ex- í-re . . . je- jú-ni-o.

The following is a still older form:

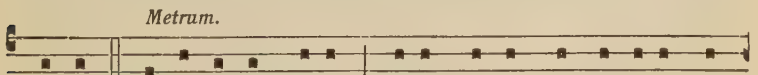
Dó-mi-nus vo-bís-cum. ℣. Et cum spí-ri-tu tu-o. Se-quén-ti-a

Metrum.

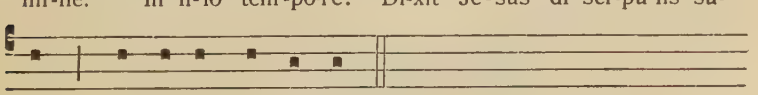


sancti Ev-an-gé-li-i secún-dum Matthæ-um. ℣. Gló-ri-a ti-bi Dó-

Metrum.

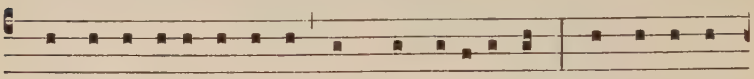


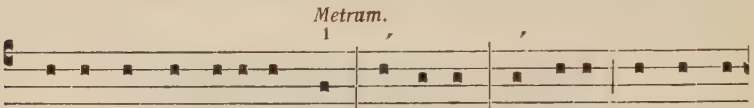
mi-ne. In il-lo tém-po-re: Di-xit Je-sus di-scí-pu-lis su-

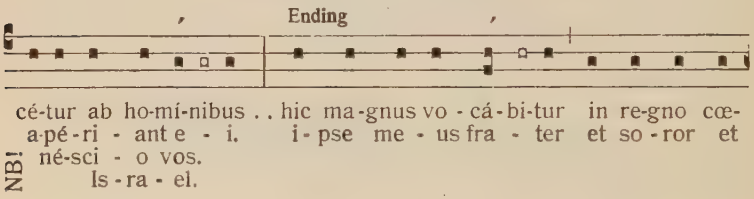


is: Vos e-stis sal ter-ræ.

Even if the intervals be different, the rules given above for *Metrum*, question and ending can still be applied:



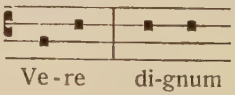




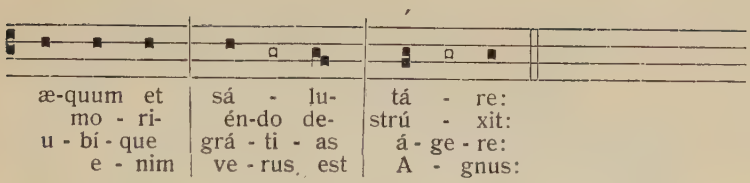
g) Preface and Pater noster.

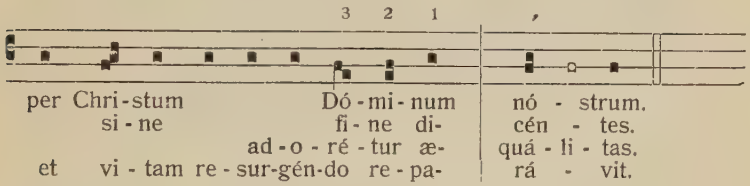
Both are constructed like the psalms (the *Pater noster* is rather more free) and are introduced by an antiphonal chant between priest and choir; they have a solemn form (for doubles and semi-doubles) and a simple one (used on other days); the preface has also a *tonus solemnior* used *ad libitum*.

The solemn tone for the preface has a short intonation:

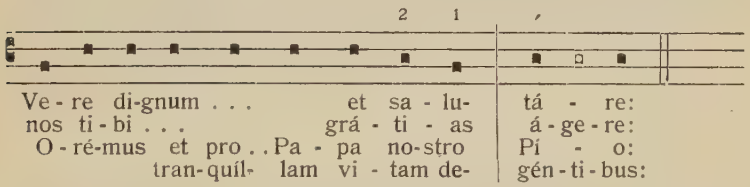


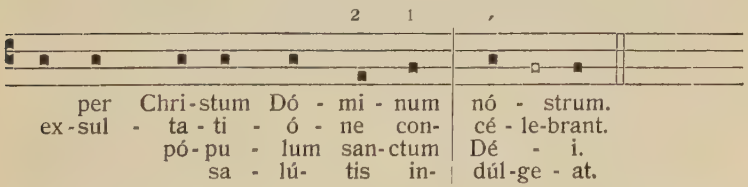
(also the simple tone) a middle cadence with two accented notes or neums and a final cadence with one accented note and three preparatory notes:





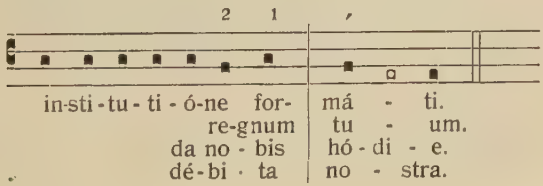
In the simple tone as well as in the solemn prayers on Good Friday middle and final cadence begin two syllables before the last accent:

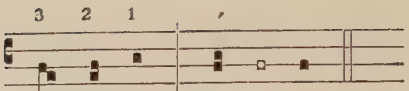




The *Tonus solemnior* has more elaborate melodies also constructed according to the rules of psalmody.

In the solemn tone for *Pater noster* the middle cadence begins two syllables, the final cadence three syllables before the last accent:

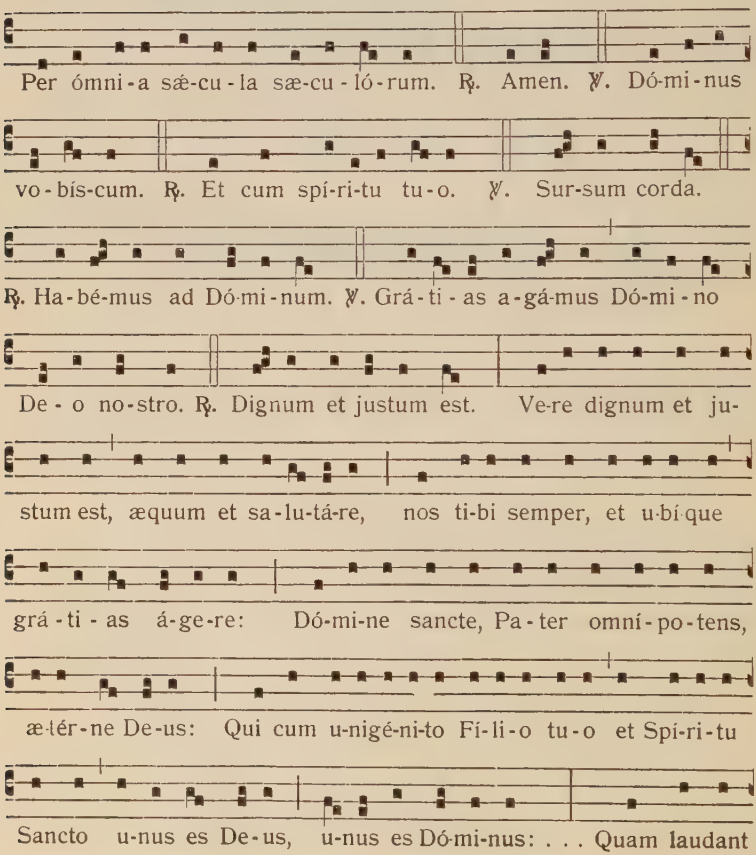


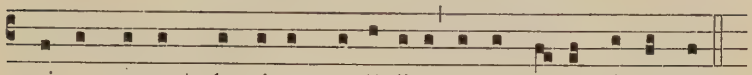


Cf. the final cadence of the solemn preface.

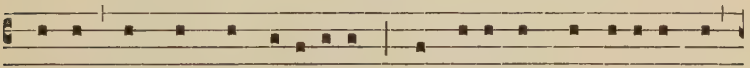
The simple tone approximates to that for the simple preface.

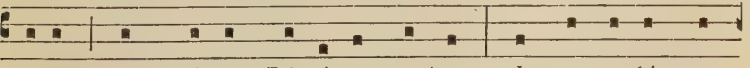
Præfatio solemnis de SS. Trinitate.


Per ómni-a sæ-cu-la sæ-cu-ló-rum. ℟. Amen. ℣. Dó-mi-nus
vo-bís-cum. ℟. Et cum spí-ri-tu tu-o. ℣. Sur-sum corda.
℟. Ha-bé-mus ad Dó-mi-num. ℣. Grá-ti-as a-gá-mus Dó-mi-no
De-o no-stro. ℟. Dignum et justum est. Ve-re dignum et ju-
stum est, æquum et sa-lu-tá-re, nos ti-bi semper, et u-bí-que
grá-ti-as á-ge-re: Dó-mi-ne sancte, Pa-ter omní-po-tens,
æ-tér-ne De-us: Qui cum u-nigé-ni-to Fí-li-o tu-o et Spí-ri-tu
Sancto u-nus es De-us, u-nus es Dó-mi-nus: . . . Quam laudant

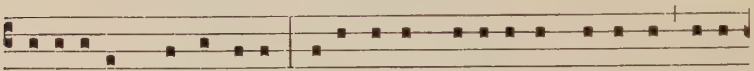


Præfatio in Missis Defunctorum.



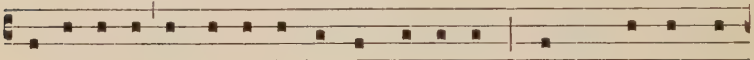


mo-ri-éndi condí-ci-o, e-ósdem conso-lé-tur fu-tú-ræ immor-

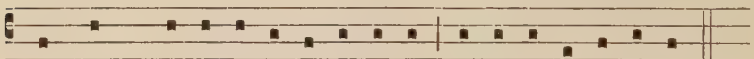

ta-li-tá-tis pro-mís-si-o. Tu-is e-nim fi-dé-li-bus, Dómi-ne, vi-ta

mu-tá-tur, non tól-li-tur: et, disso-lú-ta terré-stris hu-jus inco-

lá-tus domo, æ-térna in cœ-lis ha-bi-tá-ti-o compa-rá-tur.

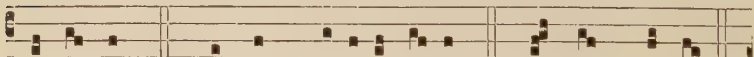

Et íd-e-o cum Ange-lis et Archánge-lis, cum Thro-nis et

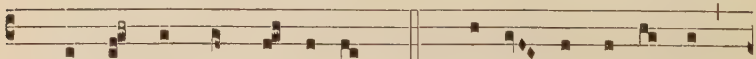
Do-mina-ti-ó-nibus cumque omni mi-li-ti-a cœ-lé-stis ex-ér-ci-tus


hym-num gló-ri-æ tu-æ cá-ni-mus, si-ne fi-ne di-céntes.

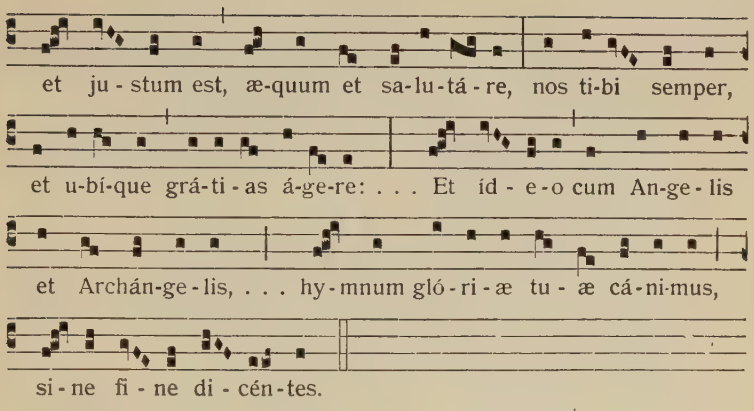
Præfatio de Nativitate in tono solemniori.

Per ómni-a sæ-cu-la sæ-cu-ló-rum. ℟. A-men. ℣. Dó-mi-nus

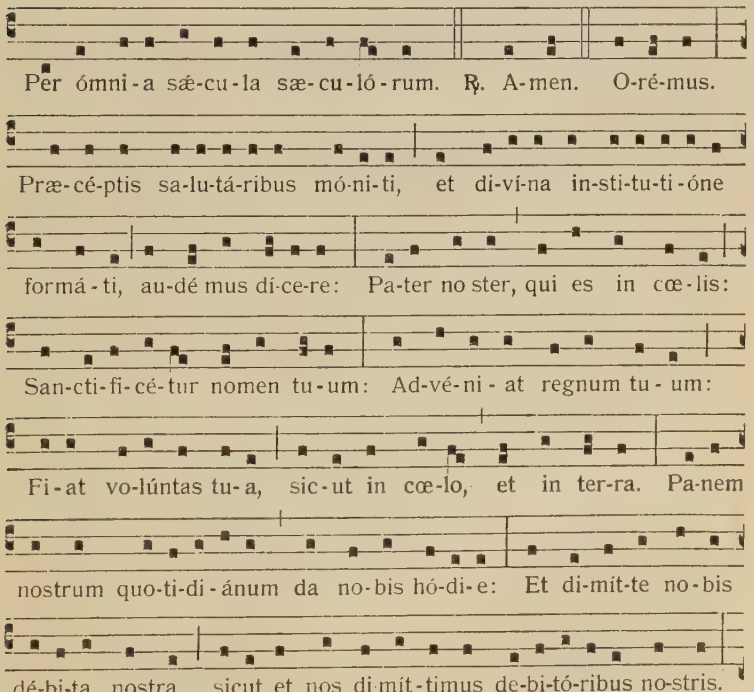

vo-bís-cum. ℟. Et cum spí-ri-tu tu-o. ℣. Sur-sum cor-da.

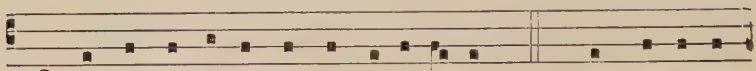

℟. Ha-bé-mus ad Dó-mi-num. ℣. Grá-ti-as a-gá-mus

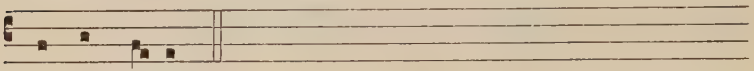
Dómi-no De-o no-stro. ℟. Dignum et justum est. Ve-re dignum


et ju-stum est, æ-quum et sa-lu-tá-re, nos ti-bi semper,
et u-bí-que grá-ti-as á-ge-re: . . . Et íd-e-o cum An-ge-lis
et Archán-ge-lis, . . . hy-mnum gló-ri-æ tu-æ cá-ni-mus,
si-ne fi-ne di-cén-tes.

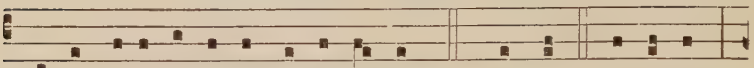
Pater noster in tono solemni.

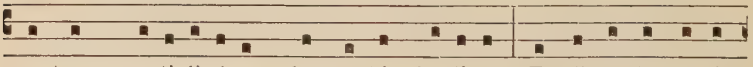

Per ómni-a sǽ-cu-la sæ-cu-ló-rum. ℟. A-men. O-ré-mus.
Præ-cé-ptis sa-lu-tá-ribus mó-ni-ti, et di-ví-na in-sti-tu-ti-óne
formá-ti, au-dé mus dí-ce-re: Pa-ter no ster, qui es in cœ-lis:
San-cti-fi-cé-tur nomen tu-um: Ad-vé-ni-at regnum tu-um:
Fi-at vo-lúntas tu-a, sic-ut in cœ-lo, et in ter-ra. Pa-nem
nostrum quo-ti-di-ánum da no-bis hó-di-e: Et di-mít-te no-bis
dé-bi-ta nostra, sicut et nos di-mít-timus de-bi-tó-ribus no-stris.

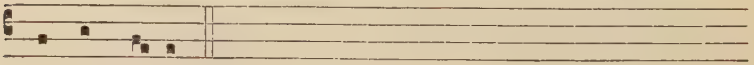




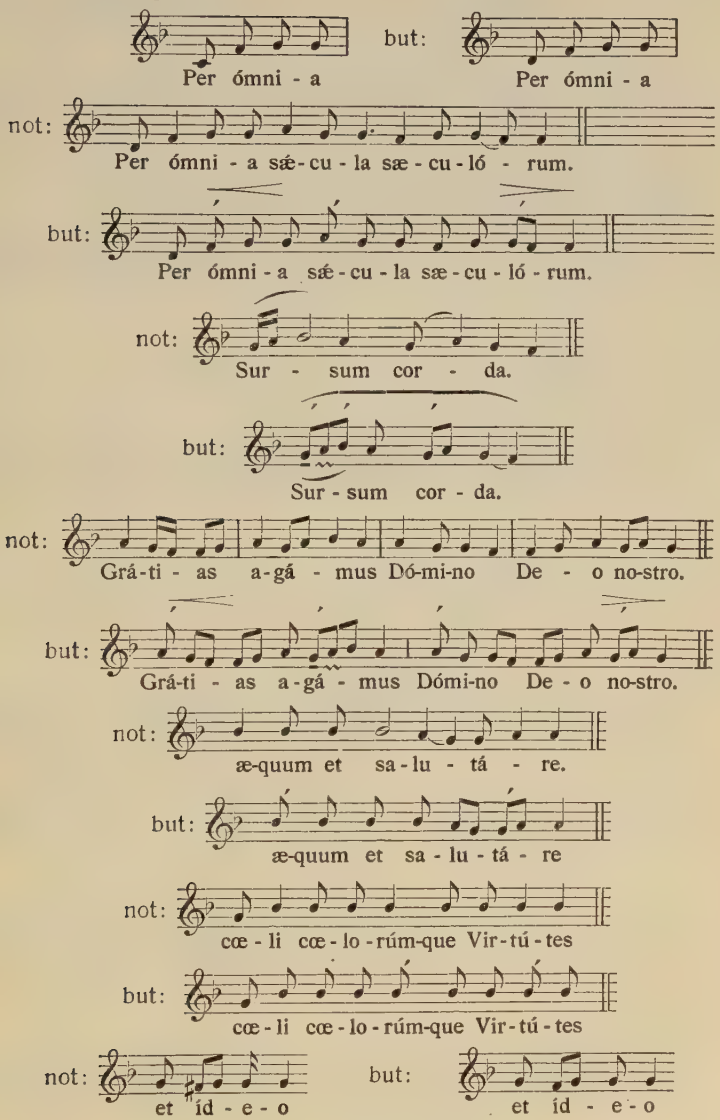
Pater noster in tono feriali.

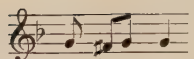


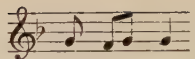




Do not sing:


but:
Per ómni - a
Per ómni - a
not:
Per ómni - a sæ - cu - la sæ - cu - ló - rum.
but:
Per ómni - a sæ - cu - la sæ - cu - ló - rum.
not:
Sur - sum cor - da.
but:
Sur - sum cor - da.
not:
Grá - ti - as a - gá - mus Dó - mi - no De - o no - stro.
but:
Grá - ti - as a - gá - mus Dómi - no De - o no - stro.
not:
æ - quum et sa - lu - tá - re.
but:
æ - quum et sa - lu - tá - re
not:
cœ - li cœ - lo - rúm - que Vir - tú - tes
but:
cœ - li cœ - lo - rúm - que Vir - tú - tes
not:
et íd - e - o
but:
et íd - e - o

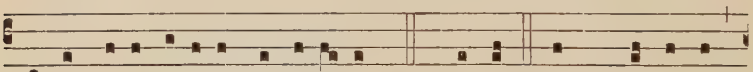
not: 

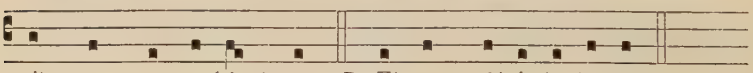
but: 

The Preface and Pater noster should be sung in a sustained tone of voice, therefore not too quickly, particularly as regards the simple forms. The declamation of the text should be as beautiful as possible and all unnecessary pauses avoided. Sublimity and dignity, a spirit of joy and inward devotion should adorn the priest's chants as he approaches the moment when the sacrificial action will transport him into the mystical *Sancta Sanctorum*, the Holy of Holies of the New Covenant.

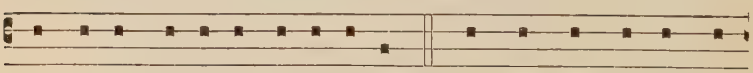
"If the priest, in the name of the Christian people, and in union with the intercession of Our Lord in the Holy Eucharist, raises his voice that it may be heard before the throne of God, then it is surely worth his effort to learn to sing these heavenly prayers as well as he can." (Kienle, Ch. Sch. p. 92.)

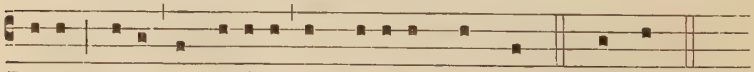
Before the Agnus Dei.



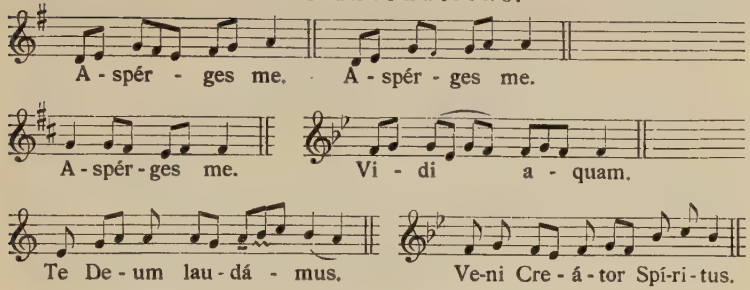


Episcopal Blessing.

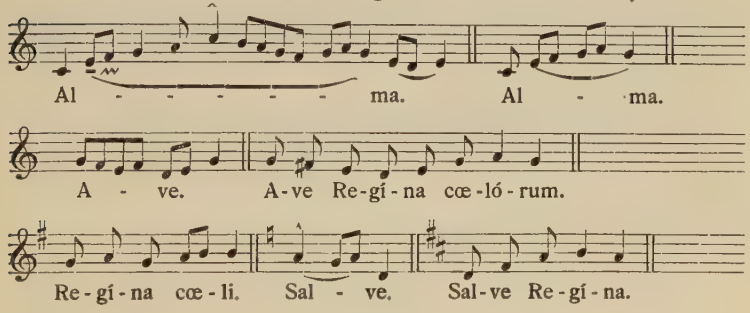




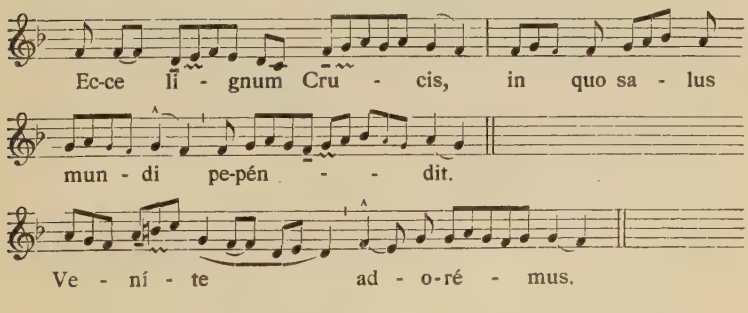
Other Intonations.



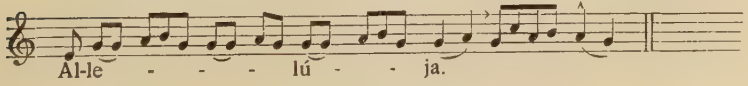
Concluding Antiphons of Our Lady.

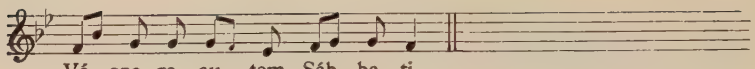


For Good Friday.

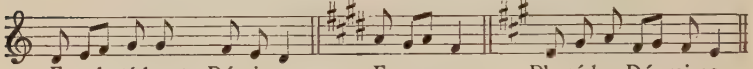


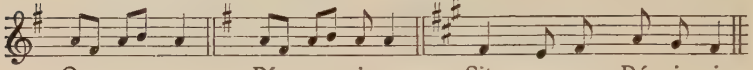
For Holy Saturday.

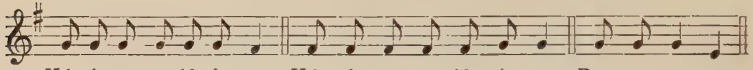




In the Office of the Dead and at Burials.





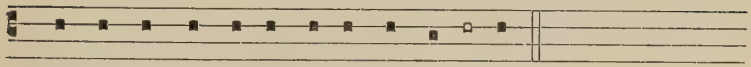


APPENDIX II.

Matins and Little Hours.

Matins.

After *Pater, Ave* and *Credo* in silence the priest sings:



℣. Dó-mi-ne, lá-bi-a me-a a-pé-ri-es.
℟. Et os meum annuntiábit laudem tu - am.

Then follows *Deus in adjutórium* (see p. 101 sq.) and the Invitatorium. On the three last days of Holy Week, in the ordinary *Officium Defunctorum* with one nocturn and on the Epiphany the first antiphon is begun straightway.

The Invitatorium, which is sung on feastdays with elaborate psalmody, is followed in Paschal time by an *Alleluia;* in ferial offices during Passion time the Gloria at the end is omitted; it is replaced by *Réquiem ætérnam* in Offices for the Dead which have 3 nocturns. When part of Ps. 94 forms the Invitatorium it is omitted in the psalm itself.

The Hymn follows the Invitatorium, but is wanting on the last three days in Holy Week, in Easter Week, on the Epiphany and in the Office for the Dead. Then come

The Nocturns: Simple feasts, Ferias, Vigils, also Easter and Pentecost with their octaves have but one Nocturn. All Sundays, with Double feasts, and Semidoubles have three nocturns. They consist of:

a) The Antiphons: each psalm has an antiphon, the whole of which is recited, on Double feasts and upwards, both before and after the psalm, but on lesser feasts only intoned before, then fully recited after the psalm. In Paschal time (except on Ascension and Pentecost each nocturn has but one antiphon with *Allelúia.*

b) The Psalms: in an office of three nocturns, each nocturn has three psalms: an office of one nocturn has nine.

c) The Versicle, sung to the solemn tone (melody see p. 107).
c c c a c c c a
After this comes Pater noster. ℣ Et ne nos indúcas in tentatiónem.
c c c a
℟. Sed líbera . . . . malo.

d) The Absolution with Flexa (if † occurs), *Metrum* and at the end a *Punctum* with inflexion of a third.

e) The Blessing: for melody see p. 324.

f) The Lessons (for the tone see p. 323 sqq.); on solemn feasts and the privileged Sundays the Hebdomadarius sings the ninth lesson.

g) The Responsories. *Gloria* is added to the last responsory of the nocturn. If the *Te Deum* is to be said, the third, or as the case may be, the ninth responsory is omitted and the *Gloria* added to the second or eighth.

Matins close with the *Te Deum* (Intonation on p. 341); this is said on all Sunday from Easter to Advent, and from Christmas to Septuagesima, also on all Doubles, Semi-doubles and Simples (except Holy Innocents, unless this occurs on a Sunday or is kept as a 1st class double), and from Easter to Pentecost also in ferial offices (except Monday in Rogation Week). —

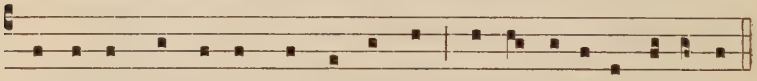
The arrangement of Lauds is the same as for Vespers (see p. 59 sqq.).

At the Matins of Holy Week, the *Gloria Patri* at the end of the psalms and canticles is omitted. For the pitch of the verses and lessons see p. 323 sq. For the *Benedictus* see p. 87 sq. At the close of Lauds the *Miserere* is intoned on one note.

Little Hours.

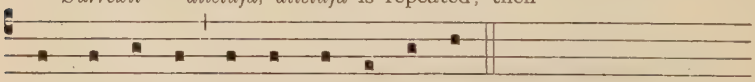
A. Prime, Terce, Sext, None.

After *Pater* and *Ave* (with *Credo* at Prime) in silence, comes *Deus in adjutórium* (p. 101 No. 107 with the Hymn, the melody of which must be selected according to the rules given on p. 107, No. 115 b and c. The Antiphon is only intoned by the Hebdomadarius and then come three psalms (on Trinity Sunday and some Sundays on which there is no commemoration of a Double or no Octave the *Quicúmque* is added), afterwards the whole antiphon is recited, and the Little Chapter read (p. 330). The *Responsorium breve* has a tone varying according to the feast, here we give the one for Tierce on the Sundays in Paschal time.



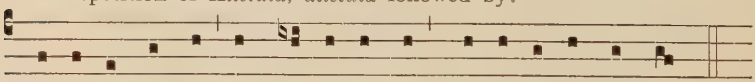
Sur-ré-xit Dó-mi-nus de se-púlcro, * Al-le-lú-ia, al-le-lú-ia.

Surréxit — allelúja, allelúja is repeated; then



Qui pro no-bis pe-pén-dit in li-gno.

Repetition of *Allelúia, allelúia* followed by:



Gló-ri-a Pa-tri, et Fí-li-o, et Spi-rí-tu-i Sancto.

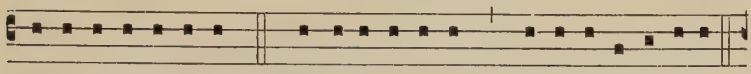
then *Surréxit — allelúja, allelúja* is again repeated.

There is a special melody for Advent and Sundays *per annum*.

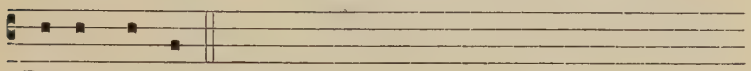
For the Versicle see p. 108.

If the rubrics require it the *Preces* follow.

The *Preces* in the Little Hours (at Prime before the prayer and after *Pretiósa)* are chanted to the simple tone for the versicle. Before them is sung:



Ký-ri-e e-lé-i-son. Chri-ste e-lé-i-son. Ký-ri-e e-lé-i-son.

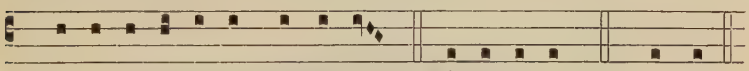


Pa-ter no-ster *(in silence).*

Et ne nos and *Sed libera* with a closing of a third at the end.

The *Confíteor* at the beginning of Compline or in the *Preces* is never sung, but recited, like *Misereátur* and *Indulgéntiam* on a somewhat lower note. Similarly the ferial *Preces* at Lauds and Vespers are not sung, unless the custom of doing so prevails.

After *Dóminus vobíscum* the priest recites the prayer (see p. 318) and Terce, Sext and None are ended by



℣. Be-ne-di-cá-mus Dó-mi-no. ℣. Fi-dé-li-um. ℟. A-men.
℟. De-o grá-ti-as.

Pater noster *in silence.*

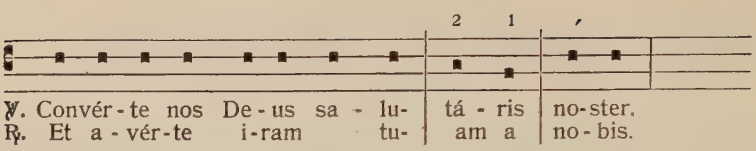
At Prime *Benedicámus* is followed by the reading of the Martyrology, finished by *Deo grátias* (tone for lessons see p. 323 sq.); then the Hebdomadarius intones the Versicle *Pretiósa;* then follow the prayer *Sancta María* (ferial tone), *Deus in adjutórium* (repeated three times in the versicle tone, the third time with *Glória), Pater noster,* the rest of the versicles, the prayer *Dirígere,* the Blessing, *lectio brevis* with *Flexa, Metrum* and *Punctum* with a cadence of a fifth; then *Adjutórium nostrum* (versicle tone)

c c c a a c a
℣. Be-ne-dí-ci-te. ℟. De-us.

and the Blessing with *Flexa, Metrum* and *Punctum* with a fifth, and *Fidélium* on the final tone of the Blessing. A *Pater* in silence brings Prime to an end.

B. Compline.

Compline begins straightway with *Jube domne benedicere* (see p. 325):
b c
the Blessing follows with *Metrum* and *Punctum* with a fifth, then *Amen, lectio brevis* with *Flexa, Metrum, Punctum* (fifth), *Adjutórium nostrum* (versicle tone), *Confíteor* and the Absolution. Afterwards:



Deus in adjutórium (simple tone); the antiphon is merely intoned, and repeated in its entirety after the third psalm. The order then is, the hymn *Te lucis ante términum*, Chapter (see p. 330), *Responsorium breve* (see p. 344 sq.), the Versicle *Custódi nos* (for melody see p. 109); the antiphon for the canticle is intoned, and repeated entirely afterwards; the canticle is sung in the solemn form. If the rubrics require it, the *Preces* are here inserted (see Little Hours above); the *Dóminus vobíscum*, *Prayer* (simple form), *Dóminus vobíscum*, *Benedicámus Dómino* (see Little Hours above), Blessing (monotoned somewhat lower and slower). After the antiphon of B. V. M. (see p. 341) comes *Divínum auxílium*, and *Pater*, *Ave* and *Credo* in silence bring Compline to an end.

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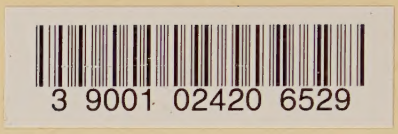
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